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APRIL 15, 1946

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THE Art digest



Two Tahitian Women by Paul Gauguin. Coll. of William Church Osborn (See Page 8)

THE NEWS MAGAZINE OF ART **25** CENTS



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Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Visit to Virginia

RICHMOND:—After four years with the Marine Corps Air Forces, Major Thomas Colt returned to the directorship of the Virginia Museum, stimulated by curiosity about what course contemporary American art had been taking while the nation fought in the world arena. His task of selecting the invited half of the Virginia Biennial gave him ample opportunity to find the answer in artists' studios and in dealers' stock rooms. Although generalities are admittedly dangerous, the following trends emerge in the resultant exhibition (reported and illustrated in the April 1 issue of the *DIGEST*).

The bromidic statement that art reflects the life around it can not be made any less true by again hammering on the table. The Virginia Biennial is rather hectic, even chaotic, in its apparent searchings for a better future, opposed by a lingering nostalgia for the accustomed past. All party lines are down, and we have the peculiar situation of socially conscious artists painting sweetness and light, then explaining that a sun-lit landscape is a new kind of social document. It is the same kind of confusion we sense in Congress.

Like world politics, the Virginia exhibition is left of center; perhaps no more than a dozen exhibits can be placed without compromise in the conservative school (Brackman and Kroll, for example). On the other hand, the rising dominance of the abstract quality may be seen in the work of such realists as Jon Corbino, Maurice Sterne and Lamar Dodd. Gladys Rockmore Davis has strengthened her lush style with a vital injection of semi-primitivism, first hinted in her psychological portrait of a mad woman. Not all the headliners, in their desire for change, have shown the intelligence of Mrs. Davis. Arnold Blanch, for one, has indiscriminately picked the brains of his contemporaries and suffers from aesthetic maladjustment. Bernard Karfiol would do well to leave landscapes to those who lack his affinity for figure painting.

Gaining in America is a willingness to think on an international scale, an almost complete reversal of the nationalistic approach of the 1930s. This broadening of the mental horizon is reflected in the Virginia Biennial by the almost total lack of American Scene regionalism. Joe Jones, who first gained fame with his views of Kansas wheat lands, has been to Alaska and other places; now pays more attention to picture construction. Even John Steuart Curry has deserted the old stand, if not too successfully.

With many Americans the desire to forget the war and its misery is already evident, and in the Virginia show there are very few war subjects, among them, however, a handsomely painted canvas by T/Sgt. Paul Arlt, one of the most promising of the "unknowns" to emerge from the exhibition (he will be given a one-man show at the Museum in May). Maybe in five years some of our war artists, remembering the essentials, will paint truly great war subjects; so far the illustrators have done a better job, at least better than the fine artists when they attempted to be illustrators.

Perhaps as an offspring of our inherent escapism from tense realities, exponents of fantasy and imaginative painting are winning more attention. Outstanding in this sector is

Julio de Diego's *Nocturnal Family*, which combines all elements of a fine painting. Akin in its appeal is the ever-popular romantic school, here best represented by Hilde Kayn's *Impending Doom* and Dan Lutz's *Heavenly Fantasy*. The latter is convincing proof that color is the straw with which the painter makes his bricks; without it we may have a picture, but not necessarily a painting.

Often forgotten in these national shows is the fact that the left-wing has an academy just as academic as that enshrined by the conservatives. Year after year, Arshile Gorky continues to paw at his clumsy canvases. Paul Burlin has changed even less than Leon Kroll since the late 1920s. George Morris paints excellent abstractions, but it takes a good memory, or his signature, to identify them. Milton Avery has made a trademark of decorative emptiness. David Burliuk has not varied the context of his muddy palette in two decades. In the Virginia show these artists are the most consistent adherents of personal formulae—not such artists as Speicher, Carroll, Peirce and Farnsworth.

Although the purchase awards are somewhat on the slight side, the jury (composed of Henry Varnum Poor, Louis Bosa, Julien Binford, Henry Schnakenberg and Karl Zerbe) is to be commended for its honest and unbiased judgment. To the honors they saw fit to vote, I would like to add the following: *Vestiges* by John Atherton, *The Rocky Coast, the Sea and She* by Raymond Breinin, *Trees in Mexico* by Copeland Burg, *Intimacy* by Charles Cagle, *The Milliner* by Louis Donato, *High Tide* by Jean Liberte, *Bird* by Hans Moller, *Coffee* by Doris Rosenthal, *The Rivals* by Felix Ruvalo, *Grooming of Bathsheba* by Frederic Taubes, *Sea Gulls* by William Thon, and, of course, the Lutz and the De Diego. While it may sound presumptuous, my nomination for the low point in the show is Richard Pousette-Dart's *Palimpsest*. This one is something—what, remains to be seen.

As a vital cross-section of American art as it has evolved immediately before and after V-J Day, the Virginia Biennial is an exciting, revealing show. And just as in any other phase of living in post-war America, some of it you will like, some you will dislike. Art as it is lived in these 1946 United States is not static.

* * *

THE NEGRO ANNUAL:—Too late for feature inclusion in this issue came news of the successful opening of the fifth annual exhibition by Negro artists at Atlanta University (until April 28). This is not a case of racial segregation, but a valuable means of giving encouragement to a minority group that has a rich backlog of creative attainments. Mexicans paint like Mexicans because they live in Mexico; Negroes paint like Americans because they are Americans; it is not a question of race, but of social and cultural environment. This is one of the points the Negro Annual proves, and it deserves the support of all, including Negro leaders. From this effort will come others, now unknown, to take their place among such artists as Richmond Barthe, Selma Burke and Hale Woodruff. Special credit should be given Mr. Woodruff, head of the art department of Atlanta University, for his intelligent administrative work, and to Edward B. Alford, art patron, for his material assistance. Winners of the \$1,500 prize purse will be announced next issue.

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THE READERS COMMENT

Those Happier Days

SIR: Some "modernists" might well indulge themselves a profitable experience by a visit to the Metropolitan's current Anniversary exhibition. Rosa Bonheur's immortal *Horse Fair* and other magnificent paintings (which they probably toss off as "old-fashioned") still offer a telling challenge to our contemporary artists, and will endure when much of the present-day "art" has been consigned to the scrapheap where it properly belongs. May the pendulum continue to swing back to sanity (as it shows signs of doing on occasion)! Congratulations are due the Met for its heartening reminder of a happier day for art-lovers which, God willing, may yet return.

—MIRIAM SACHS, *New York.*

Creative Redundancy

SIR: The expression "creative art" is to me a case of redundancy. It is not unlike "dark black" or "light white." Used in the sense in which I take it to be meant, "creative" is needless, for if art is anything it is creative; otherwise it is not art. So why the padding? It seems to me suspiciously like an attempt to add another prop to the tottering pedestal on which art has been so long precariously perched. Perhaps it boosts the conceit of those "superior" artists who still maintain that art is man's highest activity. Is art higher than science or its application in industry and agriculture? I doubt it. The value level of any activity is determined by its contribution to the general welfare of mankind. If that is true, then it would appear that science has benefited man more in 200 years than has art in 2,000. The fact is that art is neither higher nor lower than any other activity; it is merely different.

So why weaken the word "art" with a false front.

—W. C. BAKER, *Ithaca, N. Y.*

The Grass Grows Green

SIR: Your "Spring" editorial was corny. You should write your own stuff and not call upon your father. People will respect you.

—ED FILBERT, *New York.*

From Another Dealer

SIR: I was happy to note the fine article on the Ryder exhibition now at Macbeth's. The show deserves the splendid recognition you gave it. Although small in numbers, the show represents this great American painter in his various moods. No one should miss it.

—CARMINE DALESIO, *Babcock Galleries.*

About that Lottery

SIR: The lottery idea proposed by Mr. Kaldis may seem fantastic. However, everyone interested in fine art will agree that the jury selections that we have seen certainly are an insult to the sincere efforts of thousands of American artists. I hope that something can be worked out to give every artist equal opportunity.

—FRANK GRECO, *New York.*

SIR: I read with interest the open letter of Kaldis. His suggestion of a lottery should at least be tried. History has shown that artists have always been held back by unsympathetic and self-promoting juries. The jury system admittedly doesn't work either to the interest of artists or the public, or the vitality of exhibitions. The jury system makes for a static condition. It is averse to progress and growth.

—H. FORBES OLIVER, *Brooklyn.*

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THE Art Digest

PEYTON BOSWELL, JR., Editor

April 15, 1946

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Metropolitan Looks Back 75 Years

THE METROPOLITAN MUSEUM is marking its seventy-fifth anniversary by an exhibition of paintings and sculpture that carries us back to *The Taste of the Seventies*. To suggest the early style of presentation of art exhibitions, the pictures are hung in close array up to the ceiling so that some of them are difficult to view at their vertiginous heights.

If we are inclined to feel patronizing towards the taste of this remote epoch, the quality of the European paintings secured in 1871 should dispel this sense of superiority, for with a few attributions now considered erroneous, the collection reveals sound connoisseurship. Paintings that assert their esthetic value regardless of changing fashions, and that will continue to assert it, are in the majority in this grouping. The tremendous vitality of *Malle Babbe*, by Franz Hals; the enchanting color and luminous splendor of two early Venetian scenes by Guardi; the glowing color and emotional content of Tiepolo's *Investiture of Bishop Harold*; the fusing of light and color patterns with sound design in Jan van der Heyden's *Quay at Leyden* are notable works.

Admirable portraiture in quite differing idioms of expression are by Aert van Gelder and Martin van Heemskerck. A small still life by De Heem, escaping the more usual piled-up elaboration of Dutch handling of such themes, possesses a magical beauty of textures and surfaces. Other artists represented by excellent examples of their oeuvre are Ostade, Dirck Hals,



Birth of Venus: ALEXANDRE CABANEL (1823-1899)

Salomon van Ruysdael, David Teniers, Jan van Goyen, Jan van Kessel, while the scampish humor of Jan Steen's *The Old Rat Comes to the Trap at Last* is expressed with such breadth and surety of brushing and such lively characterization that a sound picture is evolved from a far from refined theme.

In the adjoining gallery, the sentimental, romantic figures by Bouguereau, Fagnani, Henry Peters Gray and Winterhalter seem to echo the taste of the period. But the new interest in landscape is shown by canvases by Kensett, Cropsey, Asher Durand, George Inness and the incredible panorama, *View of the Andes*, by Frederick Church, which

seems to include everything botanical, geologic and scenic of that region.

A large section of the Catharine Lorillard Wolfe collection is shown here, no item more impressive than the brilliant portrait of this benefactor by Cabanel, which has been too long absent from the museum's walls. It is difficult to decide if the paintings in this collection represent the taste of the Seventies, although they were gathered in that period, for they were the personal choice of the donor and, certainly, some of them, such as the Corots, were not esteemed then. Cot's *saccharine*, *The Storm*, assuredly falls into line, as do Cabanel's voluptuous *Birth of Venus*, (fortunately on the sky line); Gabriel Max's sentimental *The Last Token*; and Bonnat's *Girl at the Fountain*. But the Lorillard Daubignys, Diaz and Corots appear forerunners of the taste of a later day. The collection was presented to the museum in 1887.

Meissonier's *Friedland*, with its flashing color and dramatic theme, and Rosa Bonheur's *Horse Fair*, realism, lively movement and unusual pictorial subject, must have made appeal at this period, if they were then on loan. Both of these paintings were acquired by the museum much later. The large canvas, *Joan of Arc* by Bastien-Lepage, was painted in 1879, a little late to scurry across the ocean and get under the rope before the Seventies closed. Moreover its *réclame* came after its acquisition in 1889, when it became a nine-days wonder and the subject of much comment and many pilgrimages.

Paintings by Sully and Inman, while executed before this epoch, seem out of place, as their fashion had declined.

[Please turn to page 33]

The Rialto: FRANCESCO GUARDI (1712-1793). Purchased in 1871



April 15, 1946



Boy Bathers (1916): BERNARD KARFIOL



Still Life (1916): HENRY LEE MCFEE

The Whitney Museum Reviews American Pioneers in Modern Art

THE THIRD EXHIBITION to open within the fortnight designed to "summon up remembrance of things past" is the Whitney Museum's *Pioneers of Modern Art in America*. But whereas the Knoedler Centennial and the Metropolitan's *Taste of the 70s*, reflecting for the most part the aesthetic sympathies of our parents and grandparents, embody the antithesis of current trends, the Whitney show looks more normal for 1946 than would a display of our realism and regionalism of the 1920s and 30s. In overall effect, this exhibition is rather darker and deeper in color, more substantial and at the same time more noticeably derivative; surrealism is conspicuous by its absence. Otherwise this display doesn't look too different from the last two Whitney Annuals.

Most of the work shown by our early 20th century rebels dates from 1910 to 1918, and most of the artists repre-

sented are still living. A few, like John Marin, have not deviated from the course set at that time; others, like McFee, have changed completely. Some, like Stella, have never surpassed the highly original work done at that time; others, like Weber and Hartley, worked through "influences" to evolve something entirely their own at a later date. Subsequently, Man Ray and Konrad Cramer turned their attention more to photography, Walter Pach to writing and Andrew Dasburg to teaching.

Of those painters who died some time ago, only Alfred Maurer retains an unchallenged position as a major modernist. But all of the 34 painters and sculptors represented partook of the yeast of revolt that was brewing in Paris during the early part of the century—either directly, at its source, or through importations such as the Armory Show—and either through their influence or

their work established the basis for our present acceptance of the less representational forms of art.

As a chronological start, the inclusion of five beautifully patterned paintings by Maurice Prendergast seems a little odd, until one recalls that he was the first, and for a time the only champion of modernism in this country through his apostolic fervor for the work of Cézanne which he had seen in 1898. Then, according to Lloyd Goodrich in his historically fascinating catalogue introduction, Alfred Maurer went to Paris and became the first American convert to fauvism in 1900. He was followed by Bernard Karfiol in 1901, Samuel Halpert in 1902, Maurice Sterne in 1904, Max Weber in 1905 and Abraham Walkowitz in 1906.

Thereafter they arrived in droves for long or short periods—Pach, Demuth, Russell, Macdonald-Wright, Benton,

Longhorn Saloon (1919): WALT KUHN



Three Figures (1915): THOMAS BENTON



The Art Digest

Dove, Dasburg, Schamberg, Sheeler, the Zorachs, Stella, Hartley. The latter two went on to absorb and bring home modern movements elsewhere, Stella to the Italian Futurists and Hartley to the German *Blaue Reiter* Expressionists. For those less travel-wise, Alfred Steiglitz brought the mountain to Mahomet in his little gallery at 291, and also first exhibited the works of the new American "wild men."

The impressive peak of the exhibition (for me) is the three enormous canvases by Stella—*Battle of the Lights*, *Coney Island*, an explosion of color, seemingly free and fluid but actually detailed and disciplined in composition; the fluttering, fresh *Spring* and the monumental *Brooklyn Bridge*. Another moment that temporarily restores one's faith in progress and continuity is the group of Marin watercolors—they are so all-of-a-piece, still so recognizable as an integral part of his oeuvre.

Weber is lavishly represented by several large oils, a gouache, drawings and a group of small sculptures. Although the oils bear a reminiscent touch here and there of the cubist Picasso, of Matisse, Cézanne or Gauguin, they are still very much out of Weber—substantial and inventive works.

Hartley is all over the place with pictures done within a six-year period that are as divergent as were the works of his long life. Three bright, strong canvases are a combination of abstraction and expressionism; *The Dark Mountain* bears a kinship to Ryder, and the 1909 *Carnival of Autumn* comes out of Impressionism in a dynamic sort of way. Karfiol and Kuhn, whose paintings are separated by a brief dividing partition, were not too far apart in those days, have since gone in different directions.

There is just a hint of his later, curling style in Benton's 1916 *Chilmark* landscape, but in it the emphasis is on fantasy and mood, less on caricature and story-telling. Burchfield has made the complete cycle, and is now back working the same rich vein of nature fantasy which represents him in this show. Perhaps it is *a priori* reasoning, but among the dark, Tahitian oils by Maurice Sterne, similar in inspiration and treatment to those of Gauguin, is the 1921 *Benares*, which seems to harbor the lighter style which this veteran artist has developed 25 years later.

The sculpture section is small, one room devoted to the work of Laurent, Lachaise and Zorach. Lachaise's magnificent *Standing Woman*, on which he worked for 15 years and which is now owned by the Whitney, retains its timeless fascination. Only Laurent, in his *Head (Abstraction)*, seems to have been intrigued at that time by the vistas pointed out by Brancusi. A couple of Zorach's chubby, rather stiff but engaging wood figures indicate that he had been affected by the then rediscovered African primitive sculpture, but give little hint of the classic serenity and simplicity he has developed since.

A number of the artists being shown now belong to history rather than to the main stream of living art. Others, still active, one wishes had remained as they were. But by far the largest number of them give one the feeling that "modern" art now has the background of tradition, is no longer an upstart.—JO GIBBS.

April 15, 1946



Ile St. Louis: ARBIT BLATAS

Blatas Loves the Paris that Was and Is

PARIS IS TIRED, cold, hungry and feeling her age after the past years of trial, but to her true lovers she is as beautiful and stimulating as ever. Fatigue and low morale to the contrary and not withstanding, Arbit Blatas, the first American artist to pay her post-war court, found her as alluring and inspiring as in happier days. He worked there for five months, held a very successful exhibition at the Galerie de l'Elysée last November, and brought back sixteen attestations to his affection which are

being shown at the Bignou Gallery until May 4.

The still potent magic of the City of Light is more than demonstrated by the fact that Blatas has recorded his response to her winding streets and boulevards, shops, cathedrals, bridges and rooftops in the cleanest, freshest color that has come from his brush so far. These spontaneous, unlabored impressions should not be missed by anyone who has all but forgotten the last time he saw Paris.—JO GIBBS.

Wesley Lea Makes Debut in New York

WESLEY LEA is holding his first one-man show, at the Downtown Gallery. Something of the sequence of Lea's esthetic adventure may be traced by the chronology of the works. The earliest canvas shown, *Old Kiln*, is a sound, realistic portrayal of a crumbling brick structure, carried out in a monochrome of beige notes. *Road to Sunset*, somewhat later, ignores local color, building up design with acutely-angled planes, while a following canvas, *Promise of Spring*, foreshadows in its play of brilliant color much of his later work.

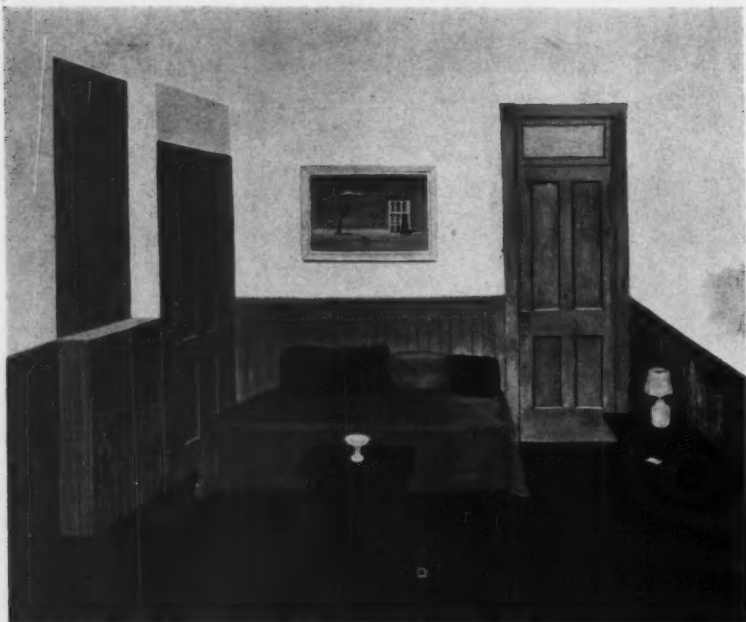
It would be impossible to say that there is a common denominator of expression in Lea's more mature work; rather it seems that the artist is exploring different fields of expression to discover, perhaps, which is most consonant with particular gifts. In all of them the individual use of line and color results in a highly personal expression. In *The Beginning* is nebulous, as it may well be; *Rocky Landscape* shows a solid building up of massive stones in the foreground with interesting relations of shapes and contours.

In *The Mountains*, with its tenuous suggestion of spatial depth enlivened by calligraphy, and *Earth and Its People*, with its strangely distorted forms in a suggestion of subterranean depths, are

other facets of the artist's lively imagination and of his ability to express it on his own terms. The watercolors are delightful and extremely varied in handling. There are, also, a few impeccable drawings in black and white to indicate to observers, that the distortions of the paintings have been employed to meet esthetic demands, not from an inability to represent natural forms with finished draftsmanship.—MARGARET BREUNING.

Primitive and/or Modern

When primitive men created their sculptures, it is safe to assume that the forms they chose were determined as much by spiritual or religious significance as by childlike creative desire. Today modern sculptors like Nicholas Mocharniuk, whose wood works were seen this fortnight at the Marquie Gallery, and who is one of many artists to glance enthusiastically back to the Africans and South Sea Islanders, have borrowed the native forms but substituted intellectual inquiry and fanciful aims for spiritual depth. The result, as in Mocharniuk's work, is therefore primarily decorative. We can admire the skill of the hand that carved these graceful sculptures, enjoy their exotic charm. But we are seldom deeply moved.—J. K. R.



The Past and the Present: GERTRUDE ABERCROMBIE. Clusmann \$100 Prize



Murder Mystery: MARGO HOFF. Campana Prize

Artists of Chicago Open 50th Local Annual—Split \$3,475 Purse

THE SIXTEEN ARTISTS who split the prize purse of \$3,475 in the golden jubilee exhibition of the Artists of Chicago and Vicinity range from a twenty-year-old first exhibitor to such (relative) old-timers as Zsissly. This fifteenth anniversary Annual, which continues at the Chicago Art Institute until April 21, is

an inclusive affair, containing water-colors, drawings, prints and advertising designs as well as the usual oils and sculpture. Humbert Albrizio, Iowa City sculptor, Carl Gaertner, Cleveland painter and teacher, Detroit's Director Edgar P. Richardson and Kurt Seligmann, Swiss etcher and painter, award-

ed fourteen of the prizes, the other two being made by a committee of the Municipal Art League and the Institute.

Number one on the jury's list was Margo Hoff, who received the new Walter M. Campana Memorial Prize of \$1,000 for her vivid *Murder Mystery*—being read, not enacted. Miss Hoff, who is known for her sense of design and color, received the Armstrong prize in the 1944 Annual of the Art Institute. Former Ryerson Fellow John Wallace Purcell won the Mr. and Mrs. Frank G. Logan Art Institute medal and \$500 with a delicately modeled life-size head in bronze of *Michele Verbrugghen*. The Mr. and Mrs. Frank H. Armstrong Prize of \$300, awarded annually to a woman painter, went to young Ellen Lanyon, exhibiting for the first time, for her tempera on paper *Utopia*.

Eldzier Corter, at present a Rosenwald Fellow and winner of the Florshiem Prize in the Institute's 56th national annual (reproduced in the Nov. 1 issue of the *Digest*), was awarded the William H. Bartels Prize of \$300 for *Day Clean*, an exuberant bayou scene with figures. The Mr. and Mrs. Jule F. Brower Prize of \$300 for a painting by a Chicago resident was given to Gustav Dalstrom for his solidly painted, subdued *Card Players*.

R. Vale Faro, architect and print-maker, was awarded the Art Institute Print Committee prize of \$150 for an imaginative, detailed color lithograph entitled *So Sorry*. Max Kahn, whose New York show was reviewed in the March 15 *ART DIGEST*, received the second Print Committee prize of \$100 for his subtly colored lithograph, *Fish and Lemons*, and the Committee's third award of \$75 went to Frank Vavruska for an abstract print.

Other prizes were accorded Bernard Donley, Joseph S. Young, Abbott L. Pattison, Gertrude Abercrombie (see reproduction above), Malcolm Hackett, Karl Nolde and Felix Ruvalo.

From Breughel to Bosa in Spirited Exhibition

MEDIEVAL FANTASIES by Peter Breughel that are calculated to turn contemporary surrealists veridian combine with twentieth century painting in an exciting exhibition to be viewed at the Kleemann Galleries in Manhattan.

Outstanding among the contemporary paintings is *Nuns* by Louis Bosa. Movementful humor marks this unorthodox view of a lighter moment. Rhythm and lost and founds through color are features of Jon Corbino's *Saint Anne and the Virgin*, while pastel forms swim in space in Carlos Merida's *Pre-Columbian*

Forms. Uncompromising earth colors mark Rufino Tamayo's *Man and Woman* . . . an early example. Rouault is well represented, as is Paul Cézanne with a watercolor similar to those sold at the Sullivan sale.

Derain is seen through *Le Chignon Noir*, at once sensitive and pliant, a canvas that was recently sold to its present owner at the galleries of Parke Bernet. These dissimilar works hang well together and will richly reward the gallery gazer. Through April.

—BEN WOLF.

Nuns Skating: LOUIS BOSÁ. On View at Kleemann Gallery



Paul Gauguin, Who Dared to Run Away

THE LOAN EXHIBITION of the work of Paul Gauguin, at the Wildenstein Galleries, including paintings, pastels, wood carvings and prints in various mediums, is the most comprehensive summary of his career yet presented in America. His highly individual art, his strangely disordered life, his fiery, uncompromising spirit are so closely interrelated that the sympathetic biography of the catalogue, by Raymond Cogniat, is valuable. In it one realizes over what ordeals of suffering both of mind and body the artist's valiant spirit triumphed in his relentless pursuit of his art, once so little understood or appreciated. The exhibition is being held as a benefit for the New York Infirmary until May 4.

The exotic flavor that tinged Gauguin's mind and his work had atavistic roots, for his mother was of Peruvian lineage. Moreover, as a child he spent four years in Peru, a sojourn that made deep impression on him. The desire to escape the banalities and hypocrisies that he always felt in conventional life developed early. He was always wanting, as he confessed, "to run away." After schooling and some service in the Merchant Marine, he entered the office of a stock-broker in Paris and soon became a "Sunday painter" and even exhibited in the Salon.

But contact with Pissarro brought him into the impressionist fold and finally, at thirty-five, he gave up business for art, attempting at first to live with the family of his Danish wife in Denmark. But the environment was utterly uncongenial to him and a complete separation from his family resulted, Gauguin returning to Paris, where in spite of poverty and the care of a delicate son, he continued to paint.

The break with impressionism had already begun. Gauguin's sojourn in Brittany increased it. In the canvases painted at this period, and in the later ones executed during his residence at Port-Aven, his work began to take the direction into which it was later to expand. The simplicity of the people, the ruggedness of the Breton landscape, the strange, monumental forms of the *menhirs* all appealed to an archaic strain in his nature, and allowed him to express the simple and direct statement of his vision that became a necessity to him. The germ of all his later work lies in these canvases, the synthesis that would make each part of his pictures relative to all the other parts, the organization of color, line and tone to produce the effect of a complete ensemble, the expression of an integral vision.

Moreover, one feels in these paintings an emotional interpretation of natural forms that had not been previously attempted. The broad planes of pure color result in greater intensity than the luminists attained by their scientific placing of many notes of green by each other. Gauguin completely forsakes in this work and in all his later paintings, the impressionist method of depicting light by color.

[Please turn to page 31]



The Indestructibles: PHILIP EVERGOOD (1946)

Philip Evergood Looks Across Twenty Years

PHILIP EVERGOOD says, in the elaborate catalogue which accompanies a 20-year retrospective showing of his work at the A.C.A. Gallery, that "no artist can claim universal popularity or neglect. Diverse emotions stir in different humans when exposed to the same experience and when confronted with the same objects." But he almost makes himself out a liar by presenting such varied subjects in so many different manners that at least some of his paintings should appeal to everybody.

It isn't unusual for a large one-man retrospective showing that covers a long period of time to look like a group show. Few artists develop in a straight line, but the puzzling thing about Evergood is that he goes in a half-dozen totally different directions at once. It is almost inconceivable that the same person painted the romantic *Blue Bird* (a first cousin to *Juju as a Wave*), wherein a voluptuous, beautifully modeled nude reaches for happiness through a decorative pattern of tree branches; the meticulously finished, subtly toned study of children and birds titled *Seeking a Future*; the crude, angrily colored *Jobs Not Dimes*; the slashing, rough textured, almost garish *The Pet*; and the superbly organized, monotonous *The Indestructibles*. Furthermore, they were all painted this year. Some show accomplished technique, others none at all. In some the "idea" is presented with subtlety, in others it hits like a fist.

Chronologically, the exhibition begins

with a small group of watercolors done in the early 20s. They are vaguely French in inspiration, allegorical in subject, and the artist's ability to handle large groups of figures—when he wants to—is already in evidence.

Evergood's well-known social conscience shows up first in *Towards Peace*, a design for a mural executed in 1932. Thereafter it develops rapidly and notably in the satiric *Dance Marathon* (1934), the savage *American Tragedy* (1937), *Leave It to the Experts* (1942), *The Quarantined Citadel* (which won second honorable mention at Carnegie last Autumn), *Design for a Black Lace Handkerchief*—oddly reminiscent of Rattner in color and design but strictly Evergood in its pattern of Fascist faces.

Of course, a large part of the exhibition is lent by museums and private collectors (a surprising number of the latter are fellow-artists), and it is good to see again the familiar and poignant *Lily and the Sparrows* and *Innocence Abroad*, the satiric *My Forebears Were Pioneers*. Among the arresting new canvases not already mentioned is *Dawn*, its attenuated nude figure by the window drawn to the hilt, and a spiritual *Portrait of My Mother* floating in a cloud of red hair, which was started two days before her death in 1927 and just finished this year. The less said the better about such works as *No Sale* and *The Happy Children*.

Although I disagree with several [Please turn to page 30]



Michel Le Blon, painter and engraver, lived at a time when it was not thought incompatible to combine careers of art, fashion and high diplomacy. Born in Frankfort in 1587, he lived in Amsterdam, traveled extensively in Italy, and, during residence in England worked on small, exquisitely finished engravings of ornaments for the famous goldsmiths which were published in 1626. He was for many years Swedish Ambassador to the Court of Charles I when Van Dyck was Court Painter, and the above portrait of him is a splendid example of Van Dyck's first Antwerp period. It was recently bought by J. J. Vaughn of Toronto through the Knoedler Galleries, prior to which it had been in the collection of Baron Hottinger in Paris. An engraving of this painting bears the inscription: "Michel Le Blon. Agent from the King of Sweden to His Majesty the King of Great Britain."

John Lavalley Records the War Over Africa

JOHN LAVALLEY, whose paintings and watercolors are being shown at the Fergil Galleries, is well-known through his exhibitions of portraiture. During recent service with the 12th Air Force in West Africa, he seized his free moments to paint the natives against their exotic background. Later in Italy, as Public Relations Officer, he executed more than thirty portraits of the Mediterranean Air Force and a series of landscapes as documentation of the record of the 12th Air Force. These paintings have been exhibited in Washington, D. C., and reproduced in a book, *Mediterranean Sweep*.

The African watercolors possess both a swift spontaneity that brings a sense of their veracious record, and reveal trained observation and soundness of technical accomplishment.

The painting of *Sahara Sunset* with its Skymaster Transports above the clouds, the tremendous rolling up of

clouds with light spilling down through them in *Rendez-vous*, where Mitchells of a Bomber Group are met by a Fighter Escort of Lightnings over the Apennines, are epics of the sky on a heroic scale.—MARGARET BREUNING.

Dorothy Sherry Debut

Emily Francis, whose discerning eye as director of Contemporary Arts Gallery is recognized by her long roster of distinguished gallery alumnae, has made possible the formal debut of another talented painter. She is Dorothy Sherry, native New Yorker who gained considerable reputation on the West Coast for her sculptures.

Since she returned to New York, Miss Sherry has been painting. With imagination and solid craftsmanship she refreshes the familiar subjects—Long Island landscape, boats and gulls, alley debris. (Until April 29.)—J. K. R.

Cultural Mission

Reynold Arnould, who is currently exhibiting at the Passadoit Gallery, is a 26-year-old French artist who, until the cessation of hostilities in his native land during the recent war, was an active member of the Underground. The artist, like many who underwent similar experiences during the world's unhappy upheaval, has turned his talents towards a soberer expression plastically. There is sensed here the desire to reaffirm basic principles and to feel solid aesthetic soil between his toes. The artist has well set this forth in a letter made available to the writer by the gallery. Says he . . . "War has created a strong movement of research in depth calling for a solid painting that may enable the artist to express his message."

Arnould's approach would seem to fall somewhere between Cézanne and Feininger. Ranging from a pastel-like *Promenade Dans Le Parc* to a vermillion-dominated *Femme A La Capeline*, the paintings all share one quality. They are not slight. And one feels that the impact of war has played a heavy role in this sober approach. Landscapes shown such as *La Vallée* remain emotional despite their incisive approach. Two views of New York's topless towers show that the painter was deeply impressed with the pictorial possibilities of Manhattan.

Here for only two months, and sent on a cultural mission by the French Government, Arnould is a challenge to those whom we would send abroad in a return gesture.—BEN WOLF.

Dante and Stamos

At the Mortimer Brandt Gallery Giglio Dante is showing paintings—in gesso, gouache and a combination of both mediums—which he styles *sgritto* because of their emphasis on linear outline. In *Equestrian No. 2* fairly heavy white lines define the mounted lady, a nude, and her steed, building up form synthetically into plastic soundness. Yet there is something impalpable about the forms that seem to float on overlapping areas of pale blue and rosy-pink.

At the same gallery Theodore Stamos is represented by a group of paintings, abstractions of amorphous designs, but displaying surety of brushwork and richness of substance. *Ancestral Warning* is one of the most effective of the canvases in its contrasts of brilliant, unmuted color and its eerie conveyance of occult power. (Until April 20.)

—MARGARET BREUNING.

Sculpture by Model

The Sisters, one of the sculptures by Elizabeth Model at the Norlyst Gallery, comes the closest in grace and appeal to the work of her mentors, the early Greeks and Egyptians. The majority of works we found to be stiff and formalized. For instance, in her *Sketch of Mr. M. M.* some of the dynamic character is sacrificed to an incongruous exactness.

Selected as representative of Miss Model's definite abilities are the pensive *Day Dreaming*, the above mentioned *Sisters*, and *Self Portrait*. The exhibition closed on April 7.—J. C.

Life in Old Mexico

GLEN MITCHELL, whose watercolors of Mexico and the southwest were seen in a bright and colorful show at the Ferargil Galleries, is an alert and sensitive painter. While his landscapes retain moderate fidelity to nature, they are always enriched by an artist's vision which is at once imaginative and analytical.

Mitchell uses a palette which can turn from semi-opacity to blinking transparency, color which is subtle and earth-toned to sparkling primaries. His style ranges from large pictorializations, such as the somewhat heavy wooded scenes, to the vivid shorthand of *Painted Desert*. Outstandingly versatile among the exhibits were *Sabinos by the River* and *Trees and Goats*, both charming with fairy-tale delight and interpretation; *Sunshine and Rain*, a study of lights and darks; *Zocalo, Taxco*, and the gay *Three Sails*.

—JUDITH KAYE REED.

The Spirit of '76

It would seem that no self-respecting gallery would think of operating today without a primitive among its exhibitors and the Galerie St. Etienne is no exception. Here, aside from Grandma Moses, Dr. Otto Kallir is currently according Hungarian-born Ladis W. Sabo his first one-man show at the age of 76, after a painting career covering the last two years. This must be said about the painter. He is sincere and is not to be listed among those pseudo-naïve practitioners who are in reality as facile in their way as was William M. Chase, and who have developed their own cute tricks as handy to lean upon as were white highlights for the members of Mr. Chase's school.

Integrated color sets the painter apart from most of his un-schooled-mates, together with an instinctive sense of how to divide the areas of a canvas. Commended to your attention are: *Rockefeller Center*, *Serenade*, and *Race Track*. He means it, and it is apparent in these canvases.—BEN WOLF.

Zocalo, Taxco: GLEN MITCHELL (Watercolor). On View at Ferargil Gallery



April 15, 1946



Beachcombers: JOHN WHORF (Watercolor)

Latest Reports From Whorf's Fluent Brush

JOHN WHORF is holding his annual exhibition of watercolors at the Milch Galleries. His virtuosity has often been condemned, yet I find no virtuosity in this work. That is, there is no apparent delight in facile performance estranged from the significance of the artistic idea. Whorf has attained an unusual facility in the use of his fluent brush so that one feels that the hand responds directly to his sensitive vision. It may be recalled that it was said of Daumier, about his long work on the stone, that his hand and brain were one; as soon as he envisaged a conception, his hand set it down unhesitatingly.

The asset that is always apparent in Whorf's work is his remarkable fertility of invention. He does not vary his themes greatly, but finds in each a new esthetic idea. The snowy streets of a little village, the fishing boats returning with a heavy catch, the movement and life of city streets make a new

appeal with each of his reports upon them. It is true that some of his pictures seem over-sized. Although they are soundly designed, with each detail adding to the full expression, they cannot convey in this wide inclusion the sense of swift, spontaneous impression that one expects in a water color as compared with an oil painting. Yet these large elaborated papers are in the minority, fortunately, in this exhibition.

Ice Storm conveys in its comparatively small proportions the exact sense of enveloping cold that the ice-sheathed boughs of the bare trees accentuate. *Fishermen in Winter* is an epitome of the heroic struggle of man against the hostile forces of nature. *Shifting Sand*, a wide expanse of dunes with some coarse vegetation, or *Blizzard in Vermont*, the sparse houses and distant mountain obliterated by layers of filmy moisture, are examples of the artist's ability to convey impressive aspects of nature.

—MARGARET BREUNING.

Watercolors by Barber

Watercolors by Joseph Barber, at the H. V. Allison Gallery, show that this artist appreciates both the possibilities and the limitations of his medium. He gains the swiftness of an immediate impression that is desirable in a watercolor, which always fails when it attempts completeness of statement. In these landscapes and scenes of city streets, there is an appreciable sense of the personal, intimate relation of the artist to his subject. The candor and lyricism of the work endow it with that much-to-be prized, yet so often misunderstood, quality called charm.

On the technical side Barber's firmness of definition, ability to compose all the elements of his theme into concentrated expression and his appreciable gift of conveying a mood of time and place are to be commended. He paints on a rough-surfaced paper, often drawing the pigment thinly over it so that gleaming bits of white appear, lending a sparkling effect to the picture. (Until April 27.)—MARGARET BREUNING.



Candles in the Dark Street: MARC CHAGALL (1903)

Tracing the Undeviating Path of Chagall

A retrospective exhibition such as that currently being accorded Marc Chagall at the Museum of Modern Art is calculated to give pause to the most glib of critics. A customary approach when viewing such a life product by a creative artist is to attempt to recognize and call the reader's attention to the various by-paths trodden by the searching artist in the course of his development and to indicate the masters upon whom he patterned himself—whether consciously or unconsciously—until he had arrived at that point in his career when he had achieved a metier distinctively his own. Such a formula is of little avail when confronted with the life output of Marc

Chagall. Here is found little deviation from an original concept. The artist seems to have sensed his niche as a young painter and to have spent his life polishing a single aesthetic gem rather than in attempting to create a vari-garnished tiara as has that experimenter and innovator, Pablo Picasso.

There is an almost frightening surety goal-wise sensed over this artist's long and productive career that is seldom sensed in retrospective backward looks of this nature. Advancement has been in the direction of composition, surface texture, and color . . . but the cast of characters has remained virtually unchanged throughout the years.

A definitive analysis of Chagall's

charm was written upon the occasion of the artist's one-man exhibition at the Pierre Matisse Gallery by *Digest* critic Jo Gibbs (see Feb. 1 issue) and little can be added in that direction by this reviewer who therefore turns his attention to a simple discussion of the purely technical problems that have engaged Chagall's attention.

Candles in the Dark Street, dated 1903, is remembered for sombre color and for a diagonal composition later to appear in a more sophisticated form. A 1910 oil—titled *The Wedding*—employs strong horizontals that also were to reappear when Chagall's fantasies became more developed. Another early work dated 1911 titled *Half Past Three* today still marks a high point in the painter's career and one of the first of that series calculated to induce Isaac Newton to turn in his grave through its tongue-in-cheek disregard of gravity. In *Paris Through the Window* (1912) a triangular composition has been created through the juxtaposition of a cat, tower, and figure . . . against which the strong design of window panes has been opposed.

Angularity and broken areas are adroitly combined with a low horizon in *Self Portrait with Wine Glass* (1917). The following year produced one of the artist's most widely known works—his familiar purple and green *Green Violinist*. Why this shot-gun wedding of color works is as much a mystery to this reviewer as to anyone else . . . but it does. A growing surety coupled with less incisive forms marks an oil dated 1928 titled *Homage to the Eiffel Tower*. The painter's latest works included are distinguished by their loose application of line and color coupled with their swimming movement. For example: *Listening to the Cock* (1934) and *The Red Cock in the Night* (1944). The liquid blues in the latter will make any colorist's eyes swim. Not to be missed are his displayed prints in various media which find their inspiration in *Aesop's Fables*. *The Bible* and Gogol's *Dead Souls*.—BEN WOLF.

The Birthday: MARC CHAGALL (1915-23)



Abstractions by Fett

Paintings and drawings, abstractions, by William Fett, at the Durlacher Gallery, are filled with impetuous movement, answering and opposing rhythms finally resolved into coherent statement. On the canvases, areas of deep, pure color intensify this effect by clashing against each other in unexpected relations, or again, delicate gradations of tones serve as a foil to the vehement expression.

Most of the paintings are concerned with a vaguely apprehended region of supersensible life—the unfolding of a seed, the development of a flower, the nourishment of a plant—set down in a hieroglyph of line and color. *Seed Expanding*, in an intricate involvement of overlapping planes, produces the impression of an imprisoned organism bursting from its confines. *The Spectacle of Change* portrays the metamorphosis of one form into another in an appreciable turbulence of movement. *The Carnival of Growth* is less easily decipherable, for it employs symbols of Indian picture writing not familiar to most of us. The drawings are as imaginative as the canvases. (Through May 4.)—MARGARET BREUNING.

Constant Joy

JOIE DE VIVRE is a much over and mis-used phrase, especially when it refers to art. Unfortunately in many minds it connotes a light and, therefore, inconsequential attitude. Therefore, a major risk is run in thus referring to the paintings and watercolors of George Constant now to be seen at the Ferargil Galleries. But there is a prime joy in life and the sensual in this painter's approach and, rather than resulting in "slightness," it is the very quality that makes for his success. This is true not only as regards his subject matter and color, but curiously enough it is felt in his very compositions. The manner in which he breaks up his areas compositionally has a virility that refers to his aforementioned physical wholesomeness.

Combining this aesthetic "lust for life" with the simplified approach is a canvas titled *Dawn*. The model's sleeve-eyes are calculated to haunt . . . so beholder beware. Gay pattern is brought into play in *Flowered Blouse* and *The Red Robe*, the latter employing a linear quality and well filling its space. Organized form marks *Startled* and sensitive color, *The Yellow Tulips*. Not to be overlooked are several nude studies, well integrating color with a resultant subtlety. Through May 3.—BEN WOLF.

Friedman and Robins

Colorful Mexican paintings by Louisa Robins and rhythmic sculptures and drawings by Mark Friedman made good companions at the Bonestell Gallery the past fortnight. Miss Robins' third showing in New York reveals again her capacity for pleasing expression and versatility. Among the Mexican paintings, the fairy-tale character of *Spangled Night* and the well-organized, high pitched patchwork of *Spangled Landscape* made most impression. On this side of the border, *Trivia* charmingly poked fun at wayside antique shops.

A competent sculptor in all his works, Friedman seemed at his best in his smaller figure pieces, particularly in the sensuous dance essences.—J. K. R.

Startled: GEORGE CONSTANT. On View at Ferargil until May 3.



April 15, 1946



Baigneuse Assise: RENOIR

Six Masters of Gaul's Last Century

SIX 19TH CENTURY MASTERS, the title of an exhibition at the Durand-Ruel Galleries, is an array of notable canvases. Cézanne appears on the listing with a landscape, *Jas de Bouffon*, the country place near Aix which his father bought and where the painter spent many years. This painting, executed in

1890, has not as much diversity of palette as many of Cézanne's works at this period, but it illustrates completely his method of breaking up planes and surfaces into a complex organization that results not in an imitation of nature, but in an esthetic structure which conforms more to inward vision than to outward reality. In this painting there is more harmony between the abstract, mental conception of what his picture should be and his direct, sensitive perception of nature, the two antagonistic elements that often remain appreciably opposed in his work.

Renoir's *Baigneuse assise* is a splendid example of his virile sensuous art, his command of plastic, palpitating form bathed in a splendor of color and light that seems to flow out from the canvas. *Fillette sur un banc* by Manet, possesses no grandeur of line, but through its evenly diffused light and exquisitely-realized values creates an explicit statement and a very decorative canvas.

An early Monet that betrays his growing absorption in the problems of light, but does not embody that deliquescence of form that his later work permitted, is *La Neige, Argenteuil*. Sisley in *St. Mammes* seems to reflect the influence of Constable more than impressionist theories.

Soleil couchant, brume, by Pissarro, reveals that he had abandoned his experiments with *pointillisme*, which occupied him for a short time, and had returned to his personal interpretation of luminism.—MARGARET BREUNING.



Through the generosity of Barbara Hutton, four important paintings by Canaletto and a portrait by Reynolds are now reunited in the National Gallery. All of them once hung in the home of Lady Caroline Howard, Castle Howard, in Yorkshire, but the Reynolds arrived in Washington first by way of the Mellon collection. Two of the Canalettos which are among the largest he ever painted, *Fete Day, Venice* and *The Courtyard of the Ducal Palace*, with the *Procession of the Papal Legate* have been on loan at the National Gallery, but the other two, *Venice, the Quay of the Piazzetta* and *The Square of Saint Marks* have never been shown there before. Curator John Walker thinks that all four, depicting the declining splendor of Venice, were probably commissioned by British collectors.

Women of the Nation Open 54th Annual

A VISIT to a large association annual is rarely the high point of any reviewer's round, and the National Association of Women Artist's 54th Annual, current at the National Academy Galleries, through April 29, proved to be no exception. Just what is wrong with the show?

That it would take an assemblage of some of the great art of all time to make an exhibition of 382 works, tightly packed into the Academy's 12 stony galleries, a thrilling experience is a foregone conclusion, but the size of these exhibitions is regrettably unavoidable. However, if we discount the large group of, hopelessly uninspired or inept works we are still dissatisfied. For what we are confronted with is that annual exhibition bogey—a mass of organized competence too seldom punctuated by a spark of creative vision. This is especially true of the largest section—the oils—which is the least interesting among those of the four mediums shown.

Beyond the usual number of inexplicable choices the Jury of Awards does not come off badly. In the sculpture group—where the jury was faced with the largest number of consistently good efforts—it gave the National Association Medal to Latin-American Maria Nunez Del Prado for her effective wood sculpture, *Miners*; the \$100 N. A. Prize to Grace Turnbull for her huge and delightful head of a hippo titled *Gracious Countenance* (reproduced); the N. A. \$50 prize to Ruth Nickerson for her sensitive child study

in marble, *Ellen*; the Anonymous Prize for Animal Sculpture to Katherine Lane for a tender but capable *Sleeping Foal*; the Anonymous Prize for sculptured figure or figures to Frances M. Morgan for *Ballet*.

In awarding the watercolor prizes the jury went completely modern with the following selections: the Ann Payne Robertson Prize to Frances Pratt's charming *Owl*; Mary Van Blarcom's *Flower by the Sea*; and Rose Churchill's *Gathering Storm*. Graphic Art prizes went to Alice Murphy, Gladys Mock, and Rosella H. Osk.

Awards in oil painting went to Gene Alden Walker, Ada Rosario Cecere, Catherine Grant, Betty Waldo Parish, Theresa Bernstein, L. K. McDuffie, Lillian Cotton, Cornelia Hildebrandt.

High points in this large assemblage of feminine art are Lu Duble's two sculptures of members of Mexico's tortured mystic sect: *The Penetente* and *Los Flagelantes*. These are immensely powerful works, repellent in subject matter but masterfully executed. Also important among the sculptures are Mitzi Solomon's large *Memorial*; Rhys Caparn's animal studies; the good head of *Joyce* by Cleo Hartwig, whose outstanding brass *Bird Form* is also included; and works by Doris Caesar and Margaret Able. Among the watercolors fresh papers by Charlotte Schroeder, G. S. Lipson, Clara Shainess, Gail Trowbridge, Sylvia Bernstein, Ruth P. Taylor, Dixie Cooley, Carol Dudley, Hilda Katz, Ruth Lee, and Ethel Katz are noteworthy.—JUDITH KAYE REED.

Washington Newsletter

By Peggy F. Crawford

WAR MEMORIALS? If so, what kind? The National War History Museum? (See ART DIGEST, October 15 and December 15, 1945.) The present status of that project, sad to say, is confused and weak. The chief obstacle seems to be getting the money to go into action. Currently a report is in preparation for President Truman to sign and this, it is hoped, will give the necessary impetus to Congress for an appropriation.

The present atmosphere on Capitol Hill does not augur well for immediate crystallization of plans. Pressing foreign and domestic issues tend to push into the background any wish on the part of Congressmen to commemorate the peace. And cutting out art expenditures has long been a favorite method for Congress to prove its aptitude for economy.

On February 19 Representative Henry D. Larcade, Jr. (D. Va.) introduced a bill in the House to vote \$100,000 to cast in bronze a temporary statue which exactly copies in sculpture the famous photograph of the raising of the flag on Iwo Jima. Thus far the bill is still in the Public Buildings and Grounds Committee, and no action has been taken on it. Let us hope it remains there, for to divert any modicum of congressional interest, not to mention a goodly sum of money, to such an artistically inexcusable memorial would be lamentable.

Unfortunately, there are other weaknesses in the War History Museum project which must also be reported. Military organizational set-up makes possible all sorts of confusion to stand in the way of achievement. In both the Army and Navy the heads of the art programs have changed and will continue to do so as individuals are released from the service. So emphasis varies according to the interests of the men in charge.

Funds are totally lacking. This means that paintings and other objects cannot be acquired with intelligent direction. Painters released from service before completion of certain canvasses cannot even be paid to finish them.

Perhaps a new lease on life will come to the project through an appropriation or allocation of funds. Till that time the art sections of the Army and Navy are striving to tighten the preliminary organization of the War History Museum and to gather up and classify available material for the future collection.

NIERENDORF

53 EAST 57

NEW YORK

Bronzes by

NEVELSON

The Art Digest

Paint Without Protest

HARRY GOTTLIEB's paintings at the A.C.A. Gallery typify the change that has taken place in the gallery and the school of art it used to represent. Gone is the self-conscious, if worthy, social significance which formerly marked this artist's works, exhibited at the gallery when A.C.A. occupied the second floor of a small Greenwich Village building.

Gottlieb's current work is all on the single theme of landscape without any hint of social conditions. It is too bad, then, that his paintings should not be allowed to speak for themselves. But old concepts died hard and the exhibition is prefaced by a catalogue written by critic Elizabeth McCausland in which, after a fine survey of landscape painting in America, she tries very hard to prove Gottlieb's landscapes contain a vital social message. We found in them no moral, but a warm human interest in nature.

Outstanding among the paintings, which maintain a consistently high level, are *Trout Stream*, the gay *Duck Farm*, and the large pastoral, *The Silver Lining*. Among the city scenes, two views of the same forked crossing in sunlight and snow are among the best of their kind exhibited recently.

—JUDITH KAYE REED.

Sgt. Cortizas Honored

The Philadelphia Art Alliance Medal of Achievement has been awarded to T/Sgt. Antonio Cortizas, Philadelphia sculptor, for his outstanding work in occupational therapy among wounded servicemen. Since 1942, when he entered the Army, Cortizas has constructed models used for training medical soldiers and work with plastic surgery departments, as well as being in charge of the occupational therapy department at O'Reilly Hospital in Springfield, Missouri. Last year's medal winner was Arthur B. Carles.

Views of Fire Island

Charlotte Livingston presented a group of watercolors of Fire Island, New York, this past fortnight at the 8th Street Gallery. Best liked were her views of the sand dunes, each one different in mood, from the half dull, half bright colors in *Gray Day* to the monotonies of *Sand and Sea*. Also of note were *Beach Shack*, *Pleasure Boats* and *Beach Grass*.—J. C.

DIGEST Regrets

The DIGEST wishes to correct the spelling of artist Frances Eckstein's name which was incorrectly spelled as Epstein at the time of her exhibition reviewed in the March 15 issue.



Self Portrait as Clown: EDGAR BRITTON

Youth and Fame

JIMMY ERNST OF NEW YORK CITY, who will be 26 years old next June, is one of the five artists receiving awards for entries in the first annual Pasadena National, an exhibition of contemporary American paintings at the Art Institute in Pasadena, California, on view through April 28. The National shows two paintings from each participating state, one by an artist of established reputation and the other by a painter still in the formative period. Ernst, who is the son of Max Ernst, is the only younger artist to receive an award. His work, *East of the Dark*, is an abstract of brilliance and was voted fourth prize of \$400. It was selected by James Johnson Sweeney of the Museum of Modern Art in New York City.

Edgar Britton, prominent Colorado artist, won the first award of \$1,000 for his *Self Portrait as a Clown*. Britton has a national reputation and among his works are the murals for the Department of Interior Building in Washington, D. C. Frede Vidar, a native of Denmark but recently a captain in the U. S. Army, won the second award, \$750, for his painting *Rumor*. Vidar lives in Montclair, N. J., and is on assignment in the Vatican in Rome for *Life Magazine* at this time.

Charles Howard, a California artist of distinction, was given the third award of \$500, for his abstract *Reflection*. His

work was selected for the National by Dr. Grace L. McCann Morley of the San Francisco Art Museum. Lew Davis, Arizona artist just returned from the Army, took the fifth award, \$250, for his *Chuck Wagon on C. Bar*. He is known especially for his characterization of the West and has shown his paintings throughout North and South America.

David E. Finley, director of the National Gallery of Art in Washington, D. C., Paul Parker, director of the Des Moines Art Center, and Maurice Block, curator of the Huntington Art Gallery in San Marino, California, served as the Jury of Awards. Announcement of winners was made by Albert Ruddick, president of the Art Institute, at a membership preview the night before the formal public opening. Francis de Erdely, professor of fine arts at the University of Southern California, is guest director for the exhibition.

Jarvis Barlow, director of the Institute, who planned the National, is particularly gratified at the number of paintings by very young artists which came as entries. All of the young ones were 25 or less, and many of them were under 20. They, and the established artists as well, were chosen by directors of leading museums or heads of art departments in state universities in each state taking part. Forty states and the District of Columbia sent paintings.

Among the established artists who sent paintings are La Force Bailey of Illinois, Russell Cowles of Iowa, Alexander Bower of Maine, Julien Blnford of Virginia, Mark Tobey of Washington, John Oppen of Wyoming, Herman Maril of Maryland, Charles Hopkinson of Massachusetts and J. Kelly Fitzpatrick of Alabama.—H. C. S.

Authentic Convictions

In speaking of the paintings by Sister Mary Rowe of the Compassion, now at the Guild Gallery, Sir William Rothenstein states: "The beauty of Miss Rowe's work is largely due to a conviction so sadly lacking in most modern work." Whether or not one agrees with so general a classification of modern art, there is truth in his evaluation of this exhibition. In *St. Dominic, Blessed Martin de Porres* and *St. Mary Magdalene* the artist has introduced the presence of spirituality without the sepulchral interpretation so often associated with holy men.

The paintings are well and simply designed; movement restricted usually to expression of hands and countenance, and colors restrained, with the exception of the gem-like brilliance of *St. Mary Magdalene*. (Until May 6).—J. C.

DRAWINGS BY

SOL WILSON

April 22 - May 11

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Young Ladies Seminary, Virginia: UNKNOWN PRIMITIVE

Fascination of Early American Primitives

AN EXHIBITION OF AMERICAN PRIMITIVES, at the Harry Shaw Newman Gallery, presents many facets of interest. For example, Lincoln Kirstein, in a foreword to the catalogue, comments on the fascination of this sort of work for a more sophisticated day—in their elements of surprise and of transformation of a familiar theme into the unexpected and unfamiliar.

One of the most unusual of the canvases is a painting of the young son of a New Orleans planter on his death bed. The lad in his white Confirmation dress lies extended on a white bed around which there are garlands of roses and camillias, with burning tapers at the foot. A bunch of flowers has been placed in his lifeless hands, while his calm countenance adds to the romantic effort to dispel the tragedy of his loss.

Launching of the *Ship-of-the-Line-Washington* depicts a huge ship issuing from an enclosing building, which appears smaller than the vessel, while the figures on the shore are, also, out of scale. But the rendering of a three-

master in the offing is excellent. *The United States and Macedonian*, by T. Chambers, shows both ships with full sails and a violent sea of stylized waves that dash up against the Macedonian, producing a sense of lively movement against a cloud-strewn sky.

Portrait of a Woman, a stern forbidding face and uncompromising bearing, is by Richard Jennys. The artist, certainly did nothing to prettify his sitter, while his custom of insuring the identity of his portraiture by a grotesquely out-of-proportioned hand, adds nothing to the charm of the presentment. Among the larger canvases, *Young Ladies' Seminary in Virginia* shows the lovely creatures, at apparently elegant entertainment. A charming *Family Group*, a watercolor, appears to have its grazing sheep and leafy trees executed in embroidery. *View of Wall Street*, its churches and storied building, its prancing equipage and strolling figures irradiated with a warm light, is one of the most engaging items of the showing. (To April 30.)—MARGARET BREUNING.

Schreiber's Talent

GEORGE SCHREIBER's current large exhibition of oils and watercolors (38 in all) at the Associated American Artists Galleries is a lively, if uneven, showing by an accomplished technician. Schreiber's bright to flamboyant color is not always happily chosen. Paintings like *La Nuit*, a clever semi-abstract composition in which a nude is reflected against the brightly-lit night city, is painted in electric reds, blues and yellow, bringing it dangerously close to garish illustration.

Unmarred by such breaches are the spirited circus paintings, executed with appropriate dash and rhythm; the candid view of baby Joan and the imaginative composition, *Wind*. In *My Mother*, the Belgium-born American painter has chosen a theme few artists would attempt, and created unabashed a sympathetic companion portrait for Whistler's celebrated parent.

In contrast to the oils, the watercolors maintain a high level of execution. These are fresh views of people and places seen with alert eye and set down with skill. Not to be missed is the amusing group portrait, *Art for Artists Sakes*, presenting Grant Wood, Reginald Marsh, Ernest Fiene, Thomas Benton, Raphael and Moses Soyer, Philip Evergood (on a footstool soapbox), Kuniyoshi, Adolf Dehn, William Gropper and Arnold Blanch. (Through April 27.)—JUDITH KAYE REED.

By the Shores of Virtuosity

Jackson Pollock's oils, currently to be seen at Art of This Century, remind one of Arthur B. Carles answer when asked why he did not do more watercolors. Said Carles: "They terrify me . . . they get so beautiful so quick." Pollock suffers from this ability to achieve surface virtuosity that in the final analysis frequently forbids him to the promised land of plastic realization. The artist has the requisite equipment to cross that "last river," but somehow seems to prefer to dangle his toes in the warmer water along the shore of his facility.

When one regards the movement and color ranges of *Water Figure* one feels a genuine wrench upon viewing the dissipated composition of *Troubled Queen* that leans too heavily on its color and pigmentation. *Moon Vessel* charms with its considered surfaces and shows just what is wrong with the short-stopped *Once Upon a Time*. (Through April 20.)—BEN WOLF.

New Age Group

The group exhibition on view at the New-Age Gallery from April 15 to May 4 is particularly rewarding. Benjamin Kopman combines brilliant orange and dark greens to advantage in his *Land-scape*, with its tree masses lending both compactness and a feeling of space. *Yellow Tights*, an oil on paper by Helen Ratkai, is a charming example of this artist's work.

Among the other outstanding items are Zoltan Hecht's bright watercolor, *Connecticut Barn*, the unusual patterning of Louis Lozowick's two exhibits, *Fruit from the Tropics* and *Guts of Manhattan*, and the colorful abstract by Maxwell Gordon.—J. C.

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Perle Fine Explores Deeper

Recent paintings by Perle Fine are currently on view at the Nierendorf Gallery in New York. The artist combines a sense of design with a subtle though strong attitude towards color. There is a struggle sensed here in the direction of underivative expression that Miss Fine seems to be well on her way toward winning. Oddly enough it frequently seems more difficult for an abstractionist to find a clear unfamiliar path for himself than for his more objective cousin. Here and there in this painter's expressionism Miro's impact is sensed. However, along with Perle Fine's development, this is felt less and less until we come to something that is quite her own, such as her swirling *Rhythm of Form and Line*, where a highly individualistic stabbing line has been called into play and in *High Point* that employs what might be likened to an aesthetic Morse code.

Blacks, greys and yellows move against a white background in a particularly remembered *Rigid and Biomorphic*. Not to be overlooked is *Bristling*. Here arrested movement has been suggested mainly through the punctuation of broken line. Through April 20.

—BEN WOLF.

Three Compass Directions

The untamed West is with us at the Grand Central Galleries where the Colorado artist, Harold E. Bryant, is showing his popular paintings of life in the Canyons. This is a show the youngsters should see. Here is *Surprise Party*, the rider returned home to find three bears invading his pantry; *Strategy of the Wild*; *King of the Canyons* and many other scenes of Western life affectionately documented by a faithful artist. (Through Apr. 20.)

On view at the same galleries the past fortnight were pastels by George Wright. Solidly painted, these chalk pictures portray the village life of Canada and the Carolinas with quiet affection. We liked best *Abbe Cimon* and the glowing color of *Sister Cows*.—J. K. R.

Evelyn Marie Stuart Says:

What we mistakenly, ignorantly and illogically call "primitive" art is in reality the product of centuries of culture; neither is it ever *individualistic*, being thoroughly stereotyped, conventionalized and established by constant repetition. It is, therefore, highly sophisticated, the result of generations of experience and practice and just about as primitive as the alphabet. That is why the child of a professor of mathematics, left to himself, can not build as good a canoe as an Indian lad or carve as handsome a prow for it as a South Sea Islander—he has no background fitting him for such performance. Anyone who has studied collections of art work by children can not but be impressed with their lack of design. For the most part, such work is an abortive attempt to imitate what the child has seen in a book. It is merely a very low grade of would-be realism. Modernists confuse ineptitude in realism with design which they conceive to be largely lack of naturalism.

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A Modern Viewpoint

By RALPH M. PEARSON

More About Primitive Art

COMPARISONS are sometimes odious, especially when their findings are uncomfortable; certainly they are controversial—which should be healthy. Controversy is healthy when the parties to it quote each other accurately, both as to selected words and general ideas, and answer specifically. In the April 1 DIGEST George M. Nelson misemphasizes my comments on South Sea Island art and builds up a beautiful argument which is largely irrelevant to my central theme. I said, "we can learn much from South Sea Island art." And, "if we really assimilate its lessons, we can base on them a complete reorganization of our art teaching, art appreciation and art using philosophy and methods." He ignores this, segregates one of my points—symbolism—and defends our art as also being symbolic. Granted—that some of our art is symbolic. But I was not discussing our art, nor was I contrasting our art to their art primarily. My main point was that we can learn from these primitive artists how to live our art, as they live theirs. I did not "recommend that we reorganize our culture on their basis," as Mr. Nelson charges, nor did I urge imitation of the primitive. Learning from a certain source need not imply imitation.

The issue here touched on, when all of its ramifications are considered, is probably the most crucial one facing our culture in the field of the arts.

What can we learn from primitive art? Not to copy other arts—Greek temples, Gothic cathedrals, period furniture—in our public and college buildings, our churches and home furnishings; this is the most pressing lesson of all. Not merely to copy nature in our fine arts, thus limiting them to the pathetic role of the literal report. Not to commercialize our arts or to accept without protest those which are commercialized. And on the positive side, we can learn an art of creation and how to develop a folk-art for enjoyment which will express our own life experiences in our own way—and, incidentally, provide a solid foundation on which a sophisticated professional art can flourish.

We can welcome a symbolic expression, rather than the skilled replica of subject. We can assimilate and apply the sense of design normally native to primitive art—and native to us but buried under heavy accretions of irrelevant matter in millions of our people. These are the profound lessons. Summed up they signify an art that is lived. In contrast our mass attitude toward a living art is one of divorce.

The primitives, in their art, are a part of the rhythm of the universe. Some of our artists are in harmony with this universal rhythm and have built on it a mature and sophisticated art. Most of the great masters of Europe also were in tune with its primordial beat. The Egyptians, the Assyrians, the Greeks prior to the decline, most of the arts of the East, were in tune with it. Other artists and periods have lost the beat.

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Landscapes by Three Britons

By William Germain Dooley

THE BOSTON MUSEUM OF FINE ARTS has opened an exhibition of the works of Turner, Constable, and Bonington that draws upon all their available treasures in this country. The exhibition is planned as the Museum's offering in a Panorama of Modern Art that will be shown throughout Boston. It will be on view through April 28, and museums and private collectors from all over the country have lent examples to fill the seven special exhibition galleries at the Museum. In addition, a comprehensive illustrated catalogue has been published.

By virtue of the important position of these men in the field of English painting, this might well be considered the outstanding English landscape show yet held in America. Among the contributions that England has made in the cultural history of Western civilization, a sympathetic approach to nature and a deep understanding of nature have been the strongest forces in English creative thought. So it is that Turner, Constable and Bonington reach the height of national expression in the field where that expression has been most felicitous. It is no accident that the great literary contributions of the period were among the most profound and sensitive relations of man in nature that can be found outside of Asiatic art.

It is the poets especially who articulate the deep love of the English artist for the landscape "of beechen green, and shadows numberless." In the full-throated song of nature which these artists have painted,

"One after one; the sound of rain, and bees
Murmuring; the fall of rivers, winds and seas,
Smooth fields, white sheets of water, and pure sky;—"

This affinity with graphic arts was an attitude of mind and a national trait.

Turner and Constable were contemporaries, and their greatest activity fell within the years from 1810 to 1840. The tragically short working life of Bonington was set exactly in the middle of that century. W. G. Constable, Boston Curator of Paintings, writes: "All three devoted themselves to the expression of light and atmosphere, each developing new and characteristic means to that end, thereby exercising a profound and continuing influence on 19th century painting." In addition to the paintings, Curator of Prints H. P. Rossiter has assembled four galleries that explore the entire field of graphic arts in which work by these three was represented.

One interesting aspect of this exhibition is a generous group of "imitations of Turner and Constable" which form a most valuable series of study material for the student and the artist.

It was upon the French Impressionists that Turner and Constable had great influence. Pissarro and Monet visited London during the Franco-Prussian War and had an opportunity to see Turner's work and the extremely high key and iridescent color which ran through his Venetian paintings, a series of dramas of storm and conflagration. There is no doubt that Turner's work with broken colors, applied sometimes with a palette knife, were strong contributory influences to the *plein air* painting of the Impressionists.

There are more than 250 paintings, watercolors, drawings, and prints in the exhibition, and it is notable in that Constable's work, however narrow the range, brings out the deep feeling for nature in the English countryside. Constable also worked with broken, unfused color and with a palette knife in vivid, sharp impasto. In 1824 a group of his paintings was shown in the Salon in Paris and must have caused a revealing reaction among the French painters who were bound within the confines of academic art.

Bonington also has not received the proper attention in this country that this exhibition makes obvious is his due. In 1850 he set out from Paris through Normandy and Picardy to Italy and back to England, and before his untimely death he had worked his own personal transformations into a series of charming landscapes.

The catalogue of the exhibition was prepared by Mr. Constable and Mr. Rossiter, who also collaborated in the striking installation. Among the lenders are many museums—Fogg, the Metropolitan, Worcester, Philadelphia, Toledo, Taft and the National Gallery of Canada—as well as such private collections as those of Henry P. McIlhenny and the Estate of J. Pierpont Morgan.

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Winning Design by Robert Riggs

We asked Society member Roy Spreter to cover the current 25th Annual Exhibition of Advertising and Editorial Art now being held at the International Gallery in Rockefeller Center. Mr. Spreter, who will be remembered for his paintings and figure drawings, rose to the occasion and met his deadline with the following provocative article:

The exhibition is called "The 25th Annual National Exhibition of Advertising and Editorial Art." It is fair, therefore, to assume that the best work of the past year in this field is represented and that the paintings and drawings are here on their own merit.

In considering an exhibition of this kind, however, it should be kept in mind that almost all of these pictures are custom made; that is, they are made for a specific purpose within limitations laid down by factors beyond the artist's control. These are many and cannot help but affect the artist's intelligence and sensitivity.

Of late the "opinion survey" has entered, and, in some cases, controls the judgment and planning of pictures and methods of illustration. This kind of thing, conceived to assist the attaining of a "perfect result" beforehand, inside the agency, also has the dandy use of self-justification. This is a normal human desire. The business man likes all the arguments he can get to assure him of the success of his advertising which at best is not an exact science and, because of the creative factors involved, puts him in the unusual spot of having an opportunity to make a decision on something less tangible than profit and loss.

Therefore, the survey has a great appeal for him for it suggests a successful formula and being a business man he hesitates to experiment even though he may be a man of great daring. This,

also, is a perfectly natural thing, and is not limited to business men, but becomes a part of the philosophy of all of us who have something of our efforts left to protect. The opinion and preferences of the public may be helpful and must be considered, but "surveys" when taken as a final answer by those who are in a position to influence creative work and to dictate limitations, have a tendency to grind down to a nice mediocrity the artist's greatest contribution,—imagination.

You cannot take a survey on what has not been done or the possibilities of expression. The survey is a useful tool only, and in a creative business tells a small part of the whole story and must be used as a help, or it can stifle and oppress.

The artist has his own limitations to deal with. A work of art has to begin and end somewhere. He may have habits to conquer. All artists, in spite of themselves, develop "manner," ways of doing things, points of view. The good ones try to bend these things to the picture. The bad ones make "manner" an end in itself. Inasmuch as the art director plays such an important part in the final result, it would seem that his is a responsibility to assist the artist in freeing himself from the feeling of these limitations and encouraging the fullest play of his talents and the best use of his imagination in color, lines, form, and all those other things that are the concern of the artist in the pictorial expression of the idea.

The kind of pictures that seem to look best are the ones that give the greatest play to the artist's personality. This year Robert Riggs has won the Art Directors Club Medal for Magazine Advertising Art in Full Color and the Award of Distinctive Merit in Black and White, in my opinion a well merited

choice as were all the other winners. Special mention might also be made of Carolyn Edmundson, John Koch, Umberto Romano, Ogden Pleissner and John Carroll. However, the reproductions remain one of the hazards of the profession.

Generally speaking, great skill and cleverness seems to pervade the exhibition, but I left with a feeling that a lot of this work has suffered the loss of its spontaneity, inspiration and freshness by having been through the laundry. The possibilities of color and line, the possibilities of free sketches, the charm of the accidental, seem to be boiled out in unessential detail. This great detail, unless it takes its place, may help to give the artist an erroneous feeling of having finished the picture and often does exactly that. We hope the day will come when the artist is allowed more freedom to express himself, and the users and buyers of his talents will realize that the freedom to express his personality is a very important part of the emotional impact of his work on the public. I think the public, not being schooled in the tricks of the trade, would sense and share a part of the joy and excitement that comes to the artist with the successful creation of a good picture, just as they are bored by the ennui apparent in a picture that lacks spontaneity and spirit.

The exhibition is on until the 20th of April at the International Gallery, 630 Fifth Avenue, Rockefeller Center.

—ROY SPRETER.

The following letter to the Society was read over the telephone to your editor by President Arthur William Brown just as the page was about to go to press. Veteran Member Albert Sterner's words were not to be omitted. Hold those presses! Mr. Sterner:

To the Society of Illustrators,
Dear Fellow Members:

I wish to extend my sincere congratulations to the Society as sponsor, and particularly to Robert Fawcett as the author of the article *Minority Opinion* appearing on the Illustrator's page of the ART DIGEST, issue of April 1.

This is one of the most honest, straightforward statements put forward regarding present commercial-ridden art conditions. Its theme applies not only to the illustrator, but to the whole of the indiscriminate art selling fraternity and its evil influences.

I am old enough—but not too old—to remember when it was otherwise—when the handful of American illustrators of our periodicals held the respected place in the graphic arts which Mr. Fawcett hopes may be regained.

Years ago I wrote "there is no such thing as commercial art. There is only art, good or bad, applied to commerce." I still hold that point of view.

The last paragraph of Mr. Fawcett's article is the crux of the argument. Let us have a more courageous public—more highly trained to do its own appraisals. All art is produced for those who cannot make it—not for Ivory-Tower, merely technique-mad artists.

Very sincerely,

ALBERT STERNER.
(One of the founders of
Society of Illustrators.)



By Ben Wolf

WITH YOUR PERMISSION I'd like to tell a tale that finds its origin in the era of the sad fierce little theatres that bloomed so brightly in the summer art colonies of a few years back. A casein be-smear'd girl named Anne Eisner painted scenery at the Gloucester Little Theatre in front of which your columnist, at that point a little porker if not a full fledged ham, insisted upon declaiming. Today, both having recovered from our stage-sickness, Anne is a ranking painter and I'm writing about her.

I saw Anne the other night in the Cafe of the Lafayette Hotel. She came over to my table just as I thought I had a chance of winning an argument with my waiter Phillip concerning the impossibility of eating bread without butter. Anne appeared and Phillip disappeared. Her first question after she sat down produced goosepimples . . . Said she, "I want to go to Africa . . . have you ever been there?" I allowed as how Cape Cod just about satisfied my wanderlust. At which point she admitted to a burning desire to board the first possible ship and head for the Gold Coast. Visions of steaming jungles and hostile pigmies rose to the surface of my un-homogenized mind and I asked for a few details.

To put the matter briefly, here's the story. Anne figures \$2,000 will foot all expenses for her aesthetic safari and proposes the following practical plan to raise the required amount. The artist (twice winner in the National Association of Women Artists and frequent exhibitor in our national shows) plans to paint twenty canvases during her trip (minimum size 20x24 inches) and these are to belong to those twenty collectors who are willing to stake the lady to her fare and expenses. Each canvas naturally will stand the collector \$100. If you're as much of an adventurer as is Miss Eisner and are interested in owning an on-the-spot depiction of deepest Africa, contact the painter. Her studio address in New York is 14 East 9th Street.

Having bid farewell to the lady with the philo-African instincts, I continued my stroll down Eighth Street and headed homeward to write this column. Passing the Clay Club, I was attracted by the open door of the club house and the light that spilled through it across the black pavement. It was such a hospitable, coaxing doorway that the first thing I knew I had crossed its threshold and found myself in a world of clay and stone. In the rear of the club's gallery there stood a model of the new home that the organization will occupy when it is forced, by what has been called progress by some, to vacate its present quarters. Peyton Boswell dis-

cussed this fully in the last issue of the DIGEST on his Editorial Page; so there is little need to elaborate on the subject here. But to get back to my story . . . the next thing I knew I was whisked topside to a studio, bemocked and confronted by an armature and quantities of richly colored clay . . . the color we would like the soil on Cape Cod to be, come planting time. Well . . . I duly set to work and the first sculptured Picasso Peale looking startled as usual (as indeed he might well have to find himself in the midst of such mass creation) was born. It was a great deal of fun and apparently I behaved properly for I was invited to come back whenever I chose . . . so there!

While at the club I was introduced to a young man who was whacking away at what appeared to be a somewhat unyielding block of stone. His name is Arthur Seidenstricker and during the day he grinds precision lenses . . . talk about busman's holidays!

Arthur is not one to do much talking about himself but through a little prodding I finally learned that he had been an army medic during the war and was stationed in the Pacific. While vacationing in a foxhole in Saidor, New Guinea, he sculpted a mask out of sandstone with a nail and knife as his only tools. I've said it before . . . if the urge is there the materials will be found. I've seen paintings by sailors who made their brushes by gluing their own hair to pencils . . . after it had been clipped from their heads, of course.

Peyton Boswell's office is just next door to that one shared by Jo Gibbs and your columnist. . . Jo and Yours Truly are accustomed to hearing an increasing series of groans and assorted animal noises as press-day approaches. . . but the other day we were somewhat startled to hear an absence of any sound from that formidable cubicle occupied by our severest critic and sometime friend. . . the suspense was awful. . . finally Jo commissioned me to see whether he had expired over our singing prose or had tangled with a particularly nasty Letter To The Editor. . . I looked. . . P. B. was engrossed in the following epistle he had just received in the mail and which I think should be reprinted in its entirety.

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New York, N. Y.

Dear Mr. Boswell:

On May 6th, Richard Hudnut, manufacturers of fine cosmetics and perfumes, will launch a new cosmetic color called PRIMITIVE RED. This is a red that is as stark and pure as the red a primitive painter uses . . . as true and vivid as any red can be! For this daring new color, we have designed a unique package inspired by a Grandma Moses' painting called, "The Old Checkered House." I am enclosing a release and, under separate enclosure, I am sending you a PRIMITIVE RED package for your own use so that you may see Richard Hudnut's cosmetic interpretation of the growing interest in contemporary American Primitive painters.

Sincerely yours,

(signed) Marion Hammon,
Director, Product Publicity.

MH:LK
enc.

HOW'S THAT AGAIN DEPARTMENT??? Friends of Abraham Walkowitz will be interested in *Times* Critic Edward Alden Jewell's description of Mr. Walkowitz in his column of April 7 as . . . "America's most reticent artist."

Incidentally, we heard that a prominent artist recently refused a commission to paint the U.N. in session because he said that he has his own oil problems to worry about.

A novel feature in connection with the current \$7,500,000 building drive of the Metropolitan Museum will be a three-ton Roman Sarcophagus that will be used as a collection box for contributions. It was the first gift ever presented to the Museum. Think there will be room enough, Mr. Taylor?

OH THE AGONY OF WRITING A COLUMN DEPT. . . Picasso Peale looks forward to that bright happy day when Thomas J. Watson turns his business machine talents to the development of an automatic editing typewriter.

(Add Mother Peale's Handy Scrapbook. . .)

"There's not a painting by an old master in existence that has not been restored, relined, retouched or repainted time and again. I wonder what Rembrandt would say if he could come back to earth and see (The Anatomy Lesson) and (The Night Watch) and whether he would recognize them as his own handiwork."

Paint, Painting and Restoration
by Dr. Maximilian Toch, F.C.S.

"In general, the men who are employed in the Arts have freely chosen their profession, and supposed themselves to have special faculty for it; yet, as a body, they are not happy men. For which this seems to me the reason, that they are expected, and themselves expect, to make their bread by being clever—not by steady or quiet work; and are, therefore, for the most part, trying to be clever, and so living in an utterly false state of mind and action."

John Ruskin.

Picasso Peale at the Clay Club



April 15, 1946

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Faenza (or Siena) Compositer: LATE
15TH CENTURY. In the Schiff Sale

Sales at Parke-Bernet

IT IS GETTING ALONG TOWARD the end of
the season so far as the auctions go, but
the Parke-Bernet Galleries have sched-
uled two sales of art property of un-
usual interest for the early part of next
month. On May 1, a group of modern
paintings, collected for the most part
by the late Dr. B. D. Saklatwalla, will
come up at auction, and four days later
the famous Mortimer L. Schiff collec-
tion of Italian primitive majolica will
be sold by the order of the Mortimer
and Adele Schiff Foundation, the entire
net proceeds to be distributed among
the Metropolitan Museum, New York
University College of Medicine, the
United Jewish Appeal of Greater New
York and the Visiting Nurse Service of
New York.

Although the emphasis is on modern
School of Paris paintings in the Saklat-
walla sale, there are also some impor-
tant French Impressionist canvases,
quite a group of contemporary Ameri-
can works and a few sculptures. The
pictures include work by Picasso,
Braque, Laurencin, Lurcat, Dufy, Chi-
rico, Matisse, Utrillo, Leger, Gris, Modi-
gliani, Miro, Bombois, Picabia, Courbet,
Sisley, Renoir, Cassatt, Forain, Dali,
Gropper, Marin, Hartley, Walt Kuhn
and Karfiol. Among the sculptures are
works by Laurent, Lachaise and Kolbe.

The Schiff collection contains 111
items of Italian majolica, almost all of
which are rare Tuscan and Lombardian
primitive wares dating from 1400 to
1530. According to Mr. Seymour de
Ricci, it is a unique collection, not
equalled in any museum in the world.
The first purchase was made from the
Paris connoisseur, Sigismond Bardac,
and was soon supplemented by some
thirty pieces from the J. Pierpont Mor-
gan collection and most of the collec-
tion sent by Messrs. Canessa to the
Panama-Pacific Exposition.

Chronologically the Schiff collection

begins with a *bacile* with a crowned lion
from Florence or Orvieto, followed by
one of the earliest known Tuscan vases
with a lion-neck, a series of Florentine
oak-leaf jars, geometrical plates and
albarelli, portrait plates and *albarelli*,
drinking cups with incised medallions
ascribed to Lombardy, Siena and De-
ruta plates, Faenza *Albarelli* and Gub-
bio ruby luster plates and bowls from
the workshop of Maestro Gregorio.

Both collections will go on exhibition
on April 27.

Auction Calendar

April 20, Saturday afternoon. Parke-Bernet Gal-
leries: The private collection of Mr. and Mrs.
Hugo Moser. French 18th century furniture;
objects of art including K'ang Hsi *famille verte*
porcelains, Sevres and Meissen porcelains,
bronze doré and glass 18th century chandeliers.
Augsburg, French and English silver. Paint-
ings, including work by Canaletto, Barthel
Bruyn, Van Dyck, Lucas Cranach the Elder,
Renoir, others. Now on exhibition.

April 23 and 24, Tuesday and Wednesday even-
ings. Parke-Bernet Galleries: Part III of the
Frank J. Hogan library. Four Shakespeare fo-
lios including the perfect Rosebury first folio;
rare first edition of Bunyon's *Pilgrim's Pro-
gress*; Howard's *Songes and Sonettes*, 1559;
Chaucer's *Canterbury Tales* printed by Caxton,
1478; Still's *Gammer Gurton's Nede*, 1575.
Exhibition from April 17.

April 24, Wednesday afternoon. Parke-Bernet Gal-
leries: Part IV of the Frank J. Hogan library.
Exhibition from April 17.

April 26 and 27, Friday and Saturday afternoons.
Parke-Bernet Galleries: English 17th and 18th
century furniture, tapestries, Georgian silver;
drawings and paintings including examples by
Lawrence, Hoppner and Raeburn, from various
private owners including Mrs. Stevenson Scott.
Exhibition from April 20.

April 29, Monday evening. Kende Galleries at
Gimbel Brothers: Old and modern paintings
from various schools, property of J. Rene Char-
rier, Bergenfield, N. J. Work by Teniers, Mo-
lenae, Mierevelt, Palamedesz, Gerard, Madrazo,
Verboeckhoven, Jaquet, Boudin, Remington,
Sorolla, Rodin, Monticelli and Elsheimius. Ex-
hibition from April 23.

April 29 and 30, Wednesday and Thursday after-
noons. Parke-Bernet Galleries: Books, property
of a New York collector. Books about books,
silver, furniture, woodwork, glass and pottery.
Art monographs, Derrydale press publications.
Books illustrated by Rackham, Greenaway and
Crane. Exhibition from Apr. 25.

May 1, Wednesday afternoon. Parke-Bernet Gal-
leries: Jewelry, property of Mme. Edmond Ter-
rien, others. Necklaces, bracelets, rings, brooches
and clasp set with diamonds, emeralds and
sapphires. Exhibition from Apr. 26.

May 1, Wednesday evening. Parke-Bernet Gal-
leries: Modern paintings, collection of the late
Dr. B. D. Saklatwalla, others. French and
other modern paintings, including work by
Cassatt, Utrillo, Sisley, Renoir, Modigliani, Pas-
cin, Gris, Miro, Kuhn, Forain, Courbet, Weber,
Laurencin, Vlaminck, Elsheimius, others. Ex-
hibition from Apr. 27.

May 4, Saturday afternoon. Parke-Bernet Gal-
leries: The Mortimer L. Schiff collection of Italian
majolica. Exhibition from Apr. 27.

Lewenthal in London

Reeves Lewenthal, Chairman of the
Board of Associated American Artists,
left for London March 26 to arrange a
series of exchange exhibitions between
contemporary British and American
artists. While in London he will work
on plans for the establishment of the
first American gallery in the British
capital. Also under consideration is a
program whereby British artists will
be brought to the United States and
American artists to Britain for docu-
mentary projects.

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L'Opera: DIETZ EDZARD

Paintings at Kende

AN UNUSUALLY VARIED GROUP of paintings from the collection of J. Rene Charrier of Bergensfield, New Jersey, will be sold at auction by the Kende Galleries at Gimbel Brothers on the evening of April 29.

Ranging from a small selection of 17th century Dutch and Flemish works to a 1945 (and typically charming) canvas by Dietz Edzard, this assemblage of pictures contains such diverse items as Sorolla's large *Andalusian Dancers*, marines by Boudin and Eilshemius, Madrazo's portrait of his wife, and seven watercolors by Rodin.

Among the work of other painters listed for inclusion in the sale, equally removed one from the other in time, space and method of work are Teniers, Molenaer, Miervelt, Palamedesz, Droochgloot, Verboeckhoven, Gerard, Monticelli, Knaus, Jaquet, Inness, Courtat and Soyer. An exhibition will be held from April 22 until the sale.

Paul Byk Dies

Paul M. Byk, president of Arnold Seligmann, Rey & Co., internationally known art dealers, died of a heart attack March 23 in his galleries at 14 East 52nd Street. His age was 59.

Born in Frankfort-on-the-Main, Germany, Mr. Byk was educated in France and Switzerland. After several years service with the Paris headquarters of the Seligmann firm, he came to New York to head the American branch, and remained in this country from that time on. Among the major collections he assisted in forming were those of William Randolph Hearst, Mr. and Mrs. Henry Walters, the late George Blumenthal, the Wadsworth Atheneum and the Detroit Institute of Art. An authority on 17th and 18th century French and Italian art, he was often called in by the government to advise on Federal tax and custom matters.

Mr. Byk leaves a widow, Yvonne Ruf Byk and two daughters, Georgette M. and Marianne Byk.

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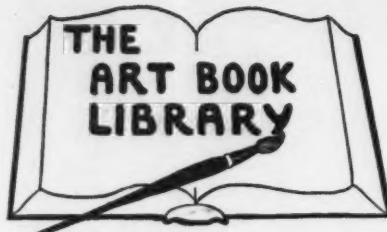
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Boudoir Bohemia

"Out of This Century: The Informal
Memoirs of Peggy Guggenheim." 1946.
The Dial Press: New York. 365 pp. \$3.75.

This is a book you'll find secretly tucked beneath every other arm encountered along 57th Street. For ever since reports of its publication reached the art world last year, gallery gossips have breathlessly waited for Peggy's memoirs, written, it was told, between drops of tears as the author lay recollecting on the summer sands.

In one way the gossips won't be disappointed, for Peggy's is a boudoir view of the "international Bohemia that flourished between World Wars I and II," as it says on the dust jacket. Many famous names appear in the book, occasionally disguised but more often au naturel (in more ways than one). But if anyone hoped to learn any enlightening facts about the well known artists discussed he will be disappointed—Peggy's account of art in her time is fantastically trivial and self-centered.

Out of This Century is a boring (despite the very frank amours) account of Peggy Guggenheim's life—beginning as a poor little rich girl in New York, continuing through frantic European activity to her current directorship in New York of her gallery, Art of This Century. The reader must wade through 190 pages of Peggy-in and out of love before the strictly art gossip angle appears in earnest—when Peggy decided to open a London art gallery. It came about this way:

"When the fact dawned on me that my life with Sherman was over, I was rather at a loss for an occupation, since I had never been anything but a wife for the last 15 years. The problem was solved by a friend who suggested that I start a publishing house or open an art gallery in London. I immediately renounced the idea of a publishing house, because I decided it would be too expensive."

The gallery, Guggenheim Jeune, was born. Henry Slaughter, surrealist painter who was "a sort of genius and looked like Donald Duck," was her first art cicerone. Then Marcel Duchamp took her in hand. At that time, Peggy confesses, she couldn't distinguish one work from another. "Marcel tried to educate me. To begin with he taught me the difference between abstract and surrealist art." He also introduced her to the painters and sculptors she was to

work with. Peggy bore up under all this like an eager soldier, despite the fact that "I much preferred old masters."

The gallery held exhibitions of collages, children's art, and work by Tanguy, John Tunnard, Cocteau and others. Since all this was a financial loss, its director decided to open a modern museum in London, under the guidance of the British critic, Herbert Read. This did not come to pass for a number of reasons, but the idea of a modern museum persisted. Peggy collected paintings and sculpture (on the advice of Read and the artists) and so gathered her famous collection.

The book closes in the present, after an account of her escape from France to the U. S. in 1941 (in the company of her first husband, Lawrence Vail, his second wife, Kay Boyle, Max Ernst, whom she married in this country, and seven children variously related to Peggy and Lawrence, Lawrence and Kay and Kay and someone else).

Out of This Century is definitely not out of this world, if the phrase is meant to be flattering, but it does reveal a fantastic picture of neuroticism in contemporary art.

Paint and Politics

"A Wall To Paint On" by Ione Robinson. 1946. New York: E. P. Dutton. 450 pp. \$3.75.

When the pretty 16-year old art student Ione Robinson boarded an east-bound train from California in 1927, the first of her many journeys in search of expression began. This book is her autobiography, written in the form of letters to her mother and daughter. Controversial reading, whether true or false, the book will either antagonize or please many in the art world since Miss Robinson's adventurous travels to Europe and Mexico coincided with history-making periods.

After a year of intensive work as assistant to Rockwell Kent, the young student had saved enough money to visit Europe. In Italy the old frescoes inspired her with a new concept of art. Later Diego Rivera hired her as assistant for his murals in the National Palace, Mexico City. There she met Joseph Freeman, the left-wing writer she later married and divorced.

Since A Wall to Paint On reached 57th Street concurrently with Peggy Guggenheim's book there have been many delighted attempts to compare the two narratives. But we must report that Miss Robinson's account of her life as an artist places the accent on paint and politics rather than intra-boudoir exercises.

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RULES OF COMPETITION

1. Date . . . Entries must be postmarked not later than midnight of August 31, 1946. Winners will be announced by November 15, 1946.

2. Mailing . . . Address all entries to International Wallpaper Design Competition, 3330 W. Fillmore St., Chicago 24, Illinois, U.S.A. Name and address of contestant must be on outside of package.

3. Eligibility . . . Everyone, everywhere, is eligible except employees of United Wallpaper, Inc., its Advertising Agencies, Judges, and members of their families.

4. Judging . . . Entries will be judged impartially on the basis of originality of thought, appropriateness of design and color, color harmony, and suitability to wallpaper production. Decision of the judges will be final. Duplicate awards in case of ties. Designs not awarded prizes may be offered to sponsor at standard design fee prices. Winning entries become the exclusive property of United Wallpaper, Inc.

5. Specifications . . . Submit designs on illustration board or drawing paper to actual scale. In addition to background color coat, any number of colors up to twelve, may be used.

6. Size of Design . . . Width—must be either 18"–20½"–24"–27½". Height—must be either 15"–18"–21"–24".

7. Entries . . . You may submit as many designs as you desire. Entrant may win any number of prizes offered. Entrant's name and address must appear clearly on back of each design.

8. Liability . . . Entrants agree to submit designs conceived only by them, and to hold sponsor harmless from any liability connected therewith. Entries are submitted at entrant's risk.

9. Return of Entries . . . Sponsor cannot guarantee return of entries; however, sponsor will undertake to return safely, within a reasonable length of time, all entries when return postage and entrant's name and address is enclosed in envelope securely attached to back of each entry.

Purpose of Competition. United Wallpaper, Inc.—world's largest manufacturer of wallpaper and related products—is the sole sponsor of this competition. Its purpose is to stimulate interest in wallpaper design among artists and designers all over the world.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Charlotte, N. C.

SPRING EXHIBITION. May 5-31. Mint Museum. Open to all artists. Media: oil, watercolor, print, sculpture. Jury. Prizes totaling \$265. Work due April 26. For further information write The Mint Museum of Art, Charlotte, N. C.

Chicago, Ill.

WALLPAPER DESIGN COMPETITION. Sponsored by United Wallpaper, Inc. Open to all artists. Prizes totaling \$7,500. Work due Aug. 31. For further information write Wallpaper Design Competition, 3330 W. Fillmore St., Chicago, Ill.

Hendersonville, N. C.

3RD ANNUAL EXHIBITION OF HUCKLEBERRY MOUNTAIN ARTISTS COLONY. Aug. 14-15. Open to all artists. Media: oil, watercolor, etching, sculpture. Jury. Prizes. Entry fee \$1. Entry cards due June 15. Work due Aug. 7. For further information write Chairman of Arts Exhibit, Huckleberry Mountain Artists Colony, Hendersonville, N. C.

Jersey City, N. J.

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY ANNUAL EXHIBITION. May 6-June 1. Jersey City Museum. Open to all artists. Media: all. Jury. Prizes. Entry fee \$3 for non members. Entry cards due April 20. Work due April 22. For further information write Ward Mount, 74 Sherman Place, Jersey City, N. J.

Laguna Beach, Calif.

5TH NATIONAL PRINT EXHIBITION. May 1-26. Laguna Beach Art Gallery. Open to all American artists. Jury. Prizes. Entry cards due April 20. Work due April 22. For further information write George N. Brown, Exhibition Chairman, c/o Laguna Beach Art Association, Laguna Beach, Calif.

Lowell, Mass.

FRA ANGELO BOMBERTO'S FORUM OF ART. Whistler's Birthplace Museum. Open to professional artists. Media: all with the exception of large sculpture. Inventive artists invited to send photographs showing new handling. Entry fee \$5.00. For further information write J. G. Wolcott, 236 Fairmount, Lowell, Mass.

Newport, R. I.

35TH ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEWPORT. July 1-21. Art Association of Newport. Open to all artists. Media: oil, watercolor, pastel, drawing, print, small sculpture. Jury. Entry cards due June 10. Work due June 17. For further information write The Art Association of Newport, 76 Bellevue Avenue, Newport, R. I.

New York, N. Y.

NATIONAL SERIGRAPH EXHIBITION. National Serigraph Society. Open to all foreign artists with permanent residence outside of the U. S. A. Media: original serigraphs. No entry fee. Jury. For further information write Doris Meitzer, Director, Serigraph Galleries, 38 West 57th St., New York 19, N. Y.

ASSOCIATED AMERICAN ARTISTS PRINT COMPETITION. June 15-July 15. Associated American Artists Galleries. Open to all artists. Media: etching, lithography and wood engraving. Jury. Prizes totaling \$5,000. For further information write Margery Richman, Associated American Artists, 711 Fifth Ave., New York.

COMPETITION FOR FABRIC DESIGN. Designs winning awards will be exhibited early in 1947. Museum of Modern Art. Open to all artists. Jury. Prizes totaling \$2,000. Entries due before June 1, 1946. For further information write Eliot F. Noyes, Director, Department of Industrial Design, Museum of Modern Art, 11 West 53rd St., New York 19, N. Y.

Tulsa, Okla.

1ST NATIONAL OF AMERICAN INDIAN PAINTING. July 1 to Sept. 30. Philbrook Art Center. Open to all American Indian painters of traditional or ceremonial subjects. Jury. Prizes. Entries due June 14. For further information write to Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa, Okla.

Wichita, Kansas

DECORATIVE ARTS—CERAMICS. Wichita Art Association Galleries. Open to all craftsmen artists. Media: silversmithing and jewelry, weaving, ceramics. Entrance fee \$2.00. Jury. Prizes in all media. Entry cards and work due April 20, 1946. Exhibition May 4 to 31, 1946. Write for entry blanks, Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

REGIONAL SHOWS

Gloucester, Mass.

24TH ANNUAL EXHIBITION OF NORTH SHORE ARTS ASSOCIATION. June 30-Sept. 8. Arts Association Galleries. Open to members only. Media: all. Exhibits must be framed; frames not to exceed 4". Jury. Prizes totaling \$175. Work due June 14. For further information write Adelaide E. Klotz, Secretary, Ledge Road, East Gloucester, Mass.

Minneapolis, Minn.

3RD ANNUAL SIX-STATE SCULPTURE EXHIBITION. July 2-Aug. 11. Walker Art Center. Open to legal residents, students and teachers now residing in Wisc., Iowa, Nebr., North and South Dakota, Minn. Jury. Prizes. Work due by June 15. For further information and entry cards write Mr. William M. Friedman, Assistant Director, Walker Art Center, Minneapolis 5.

Rochester, N. Y.

1946 ROCHESTER FINGER LAKES EXHIBITION. May 3-June 2. Rochester Memorial Art Gallery. Open to artists of West-Central New York. Media: oil, watercolor, drawing, sculpture, ceramics, craftwork, graphic arts. Jury. Purchase prizes. Entry blanks due Apr. 20. Work due Apr. 22. For further information write Isabel C. Herdle, Assistant Director, Rochester Memorial Art Gallery, Rochester 7.

Rutland, Vt.

8TH ANNUAL SUMMER EXHIBITION. June 1-Aug. 31. Rutland Free Library. Open to artists within a hundred mile radius of Rutland. Media: oil, watercolor, pastel, black and white, woodcarving. Entry fee \$2. Jury. Entry cards due May 18. Work due May 19, 20, 21. For further information write Katherine King Johnson, Meadow Brook Farm, Rutland, Vt.

Springfield, Mass.

3 COUNTY ART EXHIBITION. Oct., 1946. Springfield Museum of Fine Arts. Open to artists of Hampden, Hampshire and Franklin Counties. Media: oil, watercolor, sculpture. For further information write Director, Springfield Museum of Fine Arts, Springfield, Mass.

Tulsa, Okla.

6TH ANNUAL EXHIBITION OF OKLAHOMA ARTISTS. May 7-June 2. Philbrook Art Center. Open to residents of Okla. Media: oil, tempera, watercolor, pastel, graphic arts, sculpture. Jury. Prizes. Entry cards and work due Apr. 27. For further information write Bernard Frazier, Art Director, Philbrook Art Center, 2727 S. Rockford Rd., Tulsa 5, Okla.

West Chester, Pa.

15TH ANNUAL SPRING SHOW OF CHESTER COUNTY ART ASSOCIATION. June 9-16. Art Center. Open to present and former residents of Chester County. Media: oil, watercolor, pastel, drawing, small sculpture, three entries each class. Entry fee \$1. Entry cards and work due June 3. For further information write Mrs. T. J. Burneson, Secretary, Art Center, 32- N. Church Street, West Chester, Pa.

Wins Mural Contest

The competition conducted by the National Society of Mural Painters for a war mural to be mounted in the main lobby of the Seaman's Church Institute in New York was won by Edmond James Fitzgerald, who served during the war as a Lieutenant-Commander in the Navy. Fitzgerald's design, which brought him the \$5,000 prize given in memory of L. Gordon Hamersley, depicts the invasion of Normandy.

A second award of \$250 went to Edward Bieberman, and a third prize of \$150 was given to Nina Barr Wheeler by a jury composed of Clarence G. Michalis, Alexander Victor, Allyn Cox, J. Scott Williams and James McKenzie.

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Summer School News

It SEEMS that just about everybody, including returning GIs, wants to study art this summer. One frantic art school director told us that he had received 200 inquiries in the month of February for his summer session that had never accommodated more than 70 students. Fortunately, many of the schools are expanding in the face of demand, and others, old and established, are reopening after having been closed during the war years.

Among the latter is Robert Brackman's summer painting class in Noank, Connecticut. Accommodations have been expanded so that 60 students may be housed, as well as individually instructed. No preference is being given former students—first come, first served. Mornings are to be devoted to life, still life and portrait work in the studio; afternoons to outdoor landscape painting. The term runs from July 1 to Sept. 7.

With foreign travel still very much restricted, a good part of the people who must explore country beyond the continental confines of the United States are going to Mexico, or at least thinking about it. For the not inconsiderable number of students who migrate in that direction there is the Escuela Universitaria de Bellas Artes in San Miguel Allende, Guanajuato, 24 hours south of the border on the direct train route from Laredo, Texas, to Mexico City. Aside from the traditionally excellent training provided in the arts and crafts, and, naturally, the Spanish language, director Stirling Dickinson's school boasts a handsomely romantic setting, week-end field trips to historic spots, and colorful extra-curricula activities such as the fiestas of the surrounding countryside. Just incidentally, credits earned are transferrable to American universities. (July and Aug.)

A long way in the other direction is the Skowhegan (Maine) School of Painting and Sculpture, where, again, recreation and work—with emphasis on the latter—go hand in hand. A faculty composed of Henry Varnum Poor, Charles Cutler, Sidney Simon, and Willard Cummings will conduct classes in drawing, painting and sculpture, with special lectures and a technical laboratory for the preparation and application of painters' materials, forging and casting sculptors work. Visiting artist-lecturers will be available for consultation.

Our own Ben Wolf is one of the guiding lights in the new Wellfleet School of Art, where classes in painting, drawing and art criticism will be held in his own spacious and attractive studios. The distinguished Spanish artist, Xavier Gonzalez, is associated with him in the venture—an all ex-GI cast and one of the few operating under the GI bill of rights in the vicinity. Just to keep the proper tone, two jeeps are part of the equipment.

The City College of New York has inaugurated a series of adult education programs, including evening classes in fine and applied arts, to be held in various public buildings throughout the city. Registration cards may be obtained at any public library and should be mailed together with a check to cover the fees to Mr. Walter Stalib, Bursar, City College, Convent Avenue and 139th St., New York 31.

April 15, 1946

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WRITE: HENRY R. MacGINNIS, TRENTON, N. J.

Twenty Years of Evergood

[Continued from page 9]

points in Oliver Larkin's eulogistic appraisal of Evergood and his work (among them his emphasis on Evergood's humor), and consider his odious comparisons to many top ranking contemporary artists in distinctly bad taste, the catalogue is an invaluable record of this artist's life and work. It contains 60 full page plates, an exhaustive bibliography and biography, lists all of his work including murals and prints.

Confusing though it is, this retrospective exhibition is a good thing, as it brings out all of Evergood's strengths and weaknesses at once and gives one an opportunity to apportion them properly. He is not only a genuinely talented painter, but sincere and deadly serious in his wishes for a better lot for mankind. If this sometimes trips him up aesthetically, the will may be taken for the deed. And if he is without humor (in spite of Mr. Larkin) as the word is generally understood, he has an abundant supply of satire which serves his purpose better, and with which he thrusts direct and deep. One comes away with a renewed conviction—and this can't be said for many artists in so large a showing—that his pictures, one way or another, produce positive reaction. They are never dull.

—JO GIBBS.

Portraits of the Sea

Paintings of the sea by Alphonse J. Shelton formed a refreshing exhibition at the Grand Central Galleries the past fortnight. Shelton is a conservative painter who approaches his subject with reverence and awe.

"If man has become surfeited and deluded by philosophies and pseudo-intellects . . . let him go to nature and open his mind to its clean invigorating stimulation and beauty. Let him be astonished by the comfort it gives and by its natural philosophy," he wrote in his catalogue foreword. This he has done in his series of sea portraits and if they strike no new paths in creative endeavor they do represent honest achievement in presenting the mystery of the oceans which surround us.—J. K. R.

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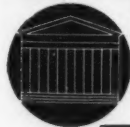
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Gauguin in Review

[Continued from page 9]

concentrating on the color that results from light.

When Gauguin fled to Tahiti and finally to the Marquesas, his palette acquired a new brilliancy from his exotic environment. The link between scientific naturalism and structural design was effected. It is usual to speak of Gauguin as a decorator, a maker of agreeable arabesques of color that have little substance or significance. Yet that contention would be refuted by a study of these canvases which accomplish far more than the combining of striking color with bold design. The figures are not flat, but delicately modelled; there is substance in them and in the objects which environ them.

The subtleties of the gradations of color that may be discerned are as remarkable as the vivid clashes of bright scarlet, rose, purple, blue-black, lemon yellow and acid green that are the first impression of many of the paintings.

The mystic quality of *Ave Maria, The Devil Speaks, The Call, The Moon and the Earth* reveal how deeply Gauguin had penetrated into the primitive life about him, touching landscape and figures with a magical significance. Moreover, the static figures, which are so often relegated to mere details of decorative design, are not posed, but grow out of the earth they rest on, with a curious suggestion of an inner compulsion of life that is ecstatic in its calm contemplation.

Such a comprehensive exhibition as this one will bring a fuller revelation of Gauguin's real powers and achievement.—MARGARET BREUNING.

Vava Likes to Paint

Paintings by Vava were seen at the American-British Art Center the past fortnight. Vava is artist Sarkis Katchadourian's wife and although she only began to paint last year she has already found a personal theme—women with flowers—beside them in vases or decorating their hats. The paintings show sensitivity to color and sincere desire for creative expression. Only skill is lacking.—J. K. R.

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Honor Roll, 1945—Corrected Report

In the March 1 issue, in listing the Maryland State Chapter's citations, one name did not appear in print although it was on the copy of the acting editor. It was:

"The late Thomas Corner, for his work as a Portrait Artist."

Maryland was properly credited with twelve 1945 Honor Roll citations.

Two more citations should have been recorded with the ten from the Arizona State Chapter that were printed in the March 1 DIGEST: these are to Lillian Wilhelm Smith and to Lydia Elizabeth Harrison Crawford.

On both the Maryland and the Arizona State Chapters' citations all requirements have been fulfilled by the donors. Each State Chapter has contributed twelve citations to the 1945 Honor Roll. Both names—Maryland and Arizona—will be engraved on the silver Honor Roll cup as a token of distinction in this work.

The Honor Roll Plan

In intent, the Honor Roll Plan is to extend to our State Chapters the privilege of showing special honor to any who, in their opinion, have contributed notably to American art. A fee is charged and this goes into a fund to secure proper national headquarters for the A. A. P. L. in New York, for the better service of our members and the work of the League. An Honor Roll

Scroll is presented to each personage so honored.

By way of especial recognition of the State Chapter that has sent in the largest number of personages for this high honor, the name of that State Chapter is engraved on the League's silver cup, and each name is entered in the blue, morocco-bound Honor Roll Record Book.

The Honor Roll is *not* a competition. Its significance lies in the emulation and co-operation aroused. Under the Honor Roll plan people all over the country work together under the State Officers of the League, doing something of significance to honor American artists and art lovers.

WHY THE TWO CITATIONS ARE PROPERLY CREDITED TO THE ARIZONA STATE CHAPTER'S 1945 CONTRIBUTION.

The Honor Roll results were published in the League pages in the March 1, 1945, issue of ART DIGEST. Arizona was credited with 5 names cited. The New York Chapter had two names cited for honor, and nine other State Chapters had 1 each. Final arrangements for two of Arizona's nominees were not completed, and consequently were not entered in the Honor Roll Blue Book. New sponsors were secured for these nominees during 1945 and they were then duly accredited and recorded. This brought the Arizona State Chapter's entries up to a total of 12, equalling those received from the Maryland State

Chapter. Being a tie, both Chapter names are very properly engraved on the silver cup.

Two years of experience have revealed ways and means to better the work of the Honor Roll Plan. In due time all State Chapters will be advised of this by Mr. Magrath and Mr. Whitener, respectively its National Chairman and National Director.

—F. BALLARD WILLIAMS,
National President.

—WILFORD S. CONROW,
National Secretary.

Could Have Happened To Your Own Paintings

In 1930, Dr. Martin Fischer was asked to examine "artists'" oil paints that were being sold in quantity by chain stores specializing in low-priced merchandise. He chose a tube of "cobalt blue" for his first test. Some was squeezed on a thin sheet of asbestos, and held over a blue flame. What appeared as cobalt blue paint and brushed out like well-ground cobalt blue oil paint, became, when heated, only feathery white ash. Squeezes of cobalt blue of several well-known manufacturers of artist's oil paints, when heated, left a residuum of pale blue gritty cobalt-glass powder. The former was white earth dyed, a fugitive color; the latter was made of a pigment with a known history for permanence.

A member of the A.A.P.L., who is a restorer of paintings, tells us he was shown a portrait a few days ago, and was told this story: Perhaps twenty years ago in a southern winter resort, a mother commissioned a well-known artist to paint a portrait of her daughter. The result was a beautiful work of art; but within a year the pale blue velvet dress had become earthy brown. The blue had gone out of it.

The artist could make no explanation, and would do nothing about it. He had bought oil paints put up in tubes for artists' use, and they looked all right to him. He did not know. As Dr. Martin Fischer says, only the artist who *knows* is a master.

Today such an occurrence has become almost an impossibility. Members of the American Artists Professional League are aware of the work of their National Committee on Technic to have manufacturers supply for our artists' use oil paints made of pigments which have a known history for permanence.

To inform artists throughout America, the League has distributed, gratis, its INSERT SHEET (4), listing these pigments—at least 100 thousand copies, and perhaps, 50 thousand copies of Pamphlet No. 1 on pigments. We have asked manufacturers to avoid "patent" or proprietary names for artists colors—like the old Harrison Red—and to state truly the chemist's name for the pigment, and to guarantee all contents of their tubes of artists' paints, "As requested by the American Artists Professional League."

So the League has served you and your clients from such disaster as has just been reported to us.

Art Not Easy—Artists Are

Another artist member is in trouble over an arrangement he made with a Mr. So-and-so of a framing company in New York. It can be assumed this man

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was the whole company, for when our unfortunate member came to town to hunt the address given, he found it vacant.

He has a perfectly worded receipt for three paintings. He did get a \$12 frame when he turned over the pictures "on consignment." Beyond that he seems to have nothing except some costly experience, and we cannot suggest any way of cashing in on that and little chance of recovering his paintings.

This is quite similar to the experience of our Woodstock member a couple of years ago, whom a phony dealer encountered and from whom he wangled a couple of paintings worth a hundred dollars each. This member also got a frame. It would seem these "dealers" always carry a frame around with them.

And this member also found a vacant spot where the dealer was supposed to have a business. He finally was able to run down this fellow who reported he was broke and very sick. Our member thinks he meant "slick," and wrote that we might include him in our "sucker list."

We dislike to do this, but he might be enrolled under our "easy list"—where he will have a great deal of company. Oh yes he misplaced or lost his receipt, which is a thing most artists do best.

More Gyp Games

Artists are once more—we might say continuously—being solicited to send their names and, of course, their checks to have their biography included in some pseudo "Who's Who."

Many of these are confused with "Who's Who in America," that standard volume some 46 years of age. Countless imitations have sprung up and there always seem to be enough credulous persons among us who are anxious to be included in some book, to make this an attractive game for slick promoters.

There is a new one going on now. Better investigate carefully if you receive one of its come-on letters. They stay within the law and they promise little aside from the inclusion of your biography in their volume, the worth of which is entirely dependent upon what it does for your vanity.

National Executive Committee Appointment

The National Executive Committee announces the appointment of Mr. Paul W. Whitner of Hickory, North Carolina, to serve as a member of its Committee for the ensuing three years.

—ALBERT T. REID.

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Taste of the Seventies

[Continued from page 5]

Although Sully lived until 1872, his eclipse began before that period and his work was not appreciated until later.

A painting which completely reflects the flavor of the day is Eastman Johnson's *Family Group*, the father, mother, grandfather and grandmother, and innumerable children in a setting of Eastlake furniture, florid furnishings and stolid comfort. Bonnat's striking portrait of *John Taylor Johnson*, the Museum's first president; Washington Allston's *Portrait of a Woman*; Elihu Vedder's *The Lost Mind* and Eakin's *The Chess Players* should, also, go on the record.

The sculpture is not a heartening display. Prudishness required that a nude piece of sculpture must have some moral lesson, like the boneless *White Captive* by Erastus Dow Palmer, or the symbolic significance of the structureless nude by Hiram Powers, entitled *California*. When the nude figure was beyond the powers of the artist such a piece as the reclining *Cleopatra* by William Wetmore Story, with its wearying detail of draperies and ornaments resulted. A distinguished *Portrait Bust of Henry Clay* and intaglio portraits respectively of *Thomas Jefferson* and *Benjamin Franklin*, by C. L. Hoogboom, are pleasing exceptions to the general conceptions.

—MARGARET BREUNING.

Mary Butler Dies

Mary Butler, well-known Philadelphia painter and beloved benefactress of needy fellow-artists, died in her native city March 16. She was 81.

Daughter of a wealthy Philadelphia Quaker, Miss Butler overrode family prejudice to pursue a painting career which won her international recognition for her sea and mountain studies. She was elected to the Fellowship of the Pennsylvania Academy 30 years ago and served as its active president for 15 years. At the time of her death she was its honorary president, as well as a member of many other art associations, including the Philadelphia Art Alliance and the National Association of Woman Painters and Sculptors.

Surviving are a brother, Dr. Ralph Butler, a sister, Elizabeth, and a niece, Dr. Miriam Butler.

Katherine Wicks Resigns

Katherine Gibson Wicks, supervisor of children's work at the Cleveland Museum of Art, has resigned her position to become writer and editorial consultant for the Artists and Writers Guild.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Akron Art Institute Apr.: Ohio Watercolor Society Annual.

ALBANY, N. Y.
Albany Institute of History and Art To Apr. 28: Fires in Albany.

ANDOVER, MASS.
Addison Gallery of American Art Apr. 15-May 20: Paintings by Arthur C. Woodcock.

BOSTON, MASS.
Margaret Brown Gallery To Apr. 30: Paintings by Hopkins Hensel.
Doll & Richards To Apr. 20: Blitted Architecture of Britain in Prints.

Museum of Fine Arts To Apr. 28: Turner, Constable and Bonington.

BOWLING GREEN, OHIO
Bowling Green State University To May 1: Toledo Federation of Art Societies.

BUFFALO, N. Y.
Albright Art Gallery To Apr. 24: Patteran Sketch Exhibition; To May 5: 86 New Paintings.

CAMBRIDGE, MASS.
Fogg Museum To Apr. 27: Graphic Art of Dürer; To June 1: Paintings and Drawings by Pre-Raphaelites.

CHICAGO, ILL.
Art Institute To Apr. 21: Annual Exhibition of Society of Contemporary American Artists; Apr.: Drawings Old and New; To May 12: Annual Exhibition of Artists of Chicago and Vicinity.
Associated American Artists Apr. 19-May 1: Paintings by Frederic Taubert.

CINCINNATI, OHIO
Taft Museum Apr.: African Figures and Masks.

CLEVELAND, OHIO
Cleveland Museum of Art To May 5: Lithographs by Toulouse-Lautrec.

Ten-Thirty Gallery To Apr. 20: Paintings by William Sommer.

COLORADO SPRINGS, COLO.
Colorado Springs Fine Arts Center To Apr. 22: Artists West of Mississippi.

DAYTON, OHIO
Dayton Art Institute Apr.: "Life" War Art; Paintings from Cincinnati Museum of Art.

DECATUR, GA.
Ames Scott College To Apr. 30: Contemporary Watercolors from Whitney Museum.

DENVER, COLO.
Denver Art Museum Apr.: Spanish Art; Drawings by Angua Enters.

EAST LANSING, MICH.
Michigan State College To May 5: Etchings by William Meyerowitz; Sculpture by Charles Rudy.

GRAND RAPIDS, MICH.
Grand Rapids Art Gallery To Apr. 30: Masterpieces of European Art; Western Michigan Artists Exhibition.

HOUSTON, TEX.
Museum of Fine Arts To May 5: Portrait of America.

INDIANAPOLIS, IND.
John Herron Art Institute To Apr. 21: Modern Sculpture and Drawings; Drawings by Marsden Hartley; Contemporary American Prints; Apr. 27-June 2: Annual Exhibition of Work by Indiana Artists.

KANSAS CITY, MO.
William Rockhill Nelson Gallery Apr.: Four Latin-American Painters; Latin-American Prints; Etchings by Whistler.

LOS ANGELES, CALIF.
Los Angeles County Museum To Apr. 21: Paintings by Leland Curtis; To Apr. 29: Paintings by Gladys Rockmore Davis and Floyd Davis.

Francis Taylor Galleries Apr. 15-May 18: Paintings and Sculpture by Angua Enters.

James Vigevano Galleries Apr.: Paintings by George Chann.

LOUISVILLE, KY.
Speed Memorial Museum To May 8: Paintings by Lyonel Feininger.

MANCHESTER, N. H.
Currier Gallery of Art Apr.: Contemporary Canadian Art; Paintings by Gladys Rockmore Davis; Paintings by H. D. Murphy; American Color Print Society.

MILWAUKEE, WISC.
Milwaukee Art Institute Apr. 19-May 19: Annual Exhibition of Wisconsin Art.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts To Apr. 30: Etchings by Joseph Penell.

Walker Art Center To Apr. 28: Nine Minnesota Painters; Apr. 24-May 28: Watercolors, U. S. A.

NEWARK, N. J.
Artists of Today To Apr. 20: Paintings by Roger Lyford; Apr. 22-May 4: Paintings by Lu Belmont.

Newark Museum Apr.: Ship Paintings and Models; French and American Paintings; From Apr. 15: Recent Acquisitions.

NEW HAVEN, CONN.
Yale Gallery of Fine Arts To May 5: Contemporary Sculpture and Constructions.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts To May 31: Selections from Academy's Permanent Collection.

Cheltenham Township Art Centre Apr.: Watercolor Group Exhibition.

Philadelphia Museum To May 1: C. G. Shaw Collection of Prints; To May 26: China, Old and New.

Plastic Club To May 1: Portrait Exhibition.

Print Club To May 3: Annual Exhibition of American Etching.

PITTSBURGH, PA.
Carnegie Institute To May 12: Sculpture by Janet de Cour; Kandinsky Memorial Exhibition.

PITTSFIELD, MASS.
Berkshire Museum To Apr. 30: Paintings by W. Lester Stevens.

PORTLAND, ORE.
Portland Art Museum To Apr. 23: Paintings by Oregon Society of Artists; To Apr. 30: Old Master Drawings; Paintings by Carl Morris; Apr. 26-May 24: Work by Portland Veterans.

PROVIDENCE, R. I.
Providence Art Club To Apr. 21: Annual Members' Exhibition.

Rhode Island School of Design To Apr. 28: Annual Exhibition of

Rhode Island Artists.

RICHMOND, VA.
Virginia Museum of Fine Arts Apr.: Biennial Exhibition of Contemporary American Paintings.

ROCHESTER, N. Y.
Rochester Memorial Art Gallery Apr.: Kathe Kollwitz Memorial Exhibition; Art of Scandinavia.

ROCKFORD, ILL.
Art Association Apr.: Annual Exhibition of Artists of Rockford and Vicinity.

ST. LOUIS, MO.
City Art Museum To Apr. 30: Whaling Prints; Works by Group 15; To May 1: Origins of Modern Sculpture.

ST. PAUL, MINN.
Hamline University Apr. 22-May 11: Watercolors and Drawings by Diego Rivera.

St. Paul Gallery and School of Art To Apr. 25: Contemporary Paintings Assembled by Cameron Booth.

ST. PETERSBURG, FLA.
Art Club Apr. 21-May 3: Contemporary Southern Painting.

SAN ANTONIO, TEX.
Witte Memorial Museum Apr. 21-May 9: Annual Local Artists Exhibition.

SAN DIEGO, CALIF.
Fine Arts Gallery Apr.: Paintings by Wendell Smith; Watercolors by Sgt. S. C. Loudermilk; Paintings by A. A. Castricone.

California Palace of the Legion of Honor Apr.: First Spring Annual Exhibition; Sculpture by Rodin.

M. H. de Young Memorial Museum To Apr. 30: Paintings by John Decker.

San Francisco Museum of Art To

Apr. 28: Work by Frederico Cantu; Paintings by Ernest Mundt; Apr. 18-May 5: Annual Watercolor and Pastel Exhibition of San Francisco Art Association.

SANTA BARBARA, CALIF.
Santa Barbara Museum To Apr. 30: Portraits by Jeanet-e Fiene; Paintings by Balston Cranford.

SOUTH HADLEY, MASS.
Mount Holyoke College To Apr. 28: Springfield, MO.

Art Museum Apr.: Annual Exhibition.

TERRE HAUTE, IND.
Swope Art Gallery Apr.: Upjohn Collection; Portraits by Marie Golt.

TOLEDO, OHIO
Toledo Museum To Apr. 28: Contemporary American Watercolors; Paintings by Mark O'Dea.

UTICA, N. Y.
Munson-Williams-Proctor Institute Apr.: Non-Objective Painting; Latin American Art; Print Group.

WASHINGTON, D. C.
Arts Club To Apr. 26: Society of Washington Etchers.

Corcoran Gallery To Apr. 25: Paintings by Alexander P. Russo.

USNR; Apr. 14-May 5: Annual Exhibition of Miniature Society of Painters, Sculptors and Gravers; Apr. 21-May 14: Landscape Club of Washington.

Phillips Memorial Gallery To Apr. 28: Paintings by Henry Moore.

WICHITA, KANS.
Wichita Art Association Apr. 15-30: Wichita Artist Guild Annual Exhibition.

Wichita Art Museum Apr.: American-British Art Center Exhibition.

EXHIBITIONS IN NEW YORK CITY

8th Street Gallery (33W8) Apr. 15-30: Catherine Lorillard Wolfe Art Club.

Feigl Gallery (601 Madison at 57) Apr. 27-May 11: Paintings by Emanuel Romano.

Ferargli Gallery (63E57) Apr. 15-28: Paintings by Lavalle; From Apr. 22: Paintings by George Constant.

Frick Collection (1E70) Apr.: Permanent Collection.

Galerie St. Etienne (46W57) To Apr. 30: Paintings by Ladis W. Sabo.

Grand Central Art Galleries (15 Vanderbilt) To Apr. 20: Paintings by Harold Bryant.

Arthur H. Harlow (42E57) Apr.: Paintings by Peter Scott.

Hugo Gallery (26E55) Apr. 15-27: Sculpture by Vagis.

Jane Street Gallery (35 Jane) To Apr. 25: Paintings by Albert Brech.

Kleemann Galleries (65E57) Apr.: Modern Paintings; Engravings by Peter Bruegel.

Knoedler and Co. (14E57) To Apr. 29: Centenary Exhibition; From Apr. 29: Stratford Hall and the Lees of Virginia.

Kootz Gallery (15E57) Apr.: Collection of Mr. and Mrs. Roy R. Neuberger.

Kraushaar Galleries (32E57) To Apr. 20: Paintings by Louis Bouche.

Mortimer Levitt Gallery (16W57) To Apr. 20: Sculpture by Charles Unlauf.

Littenfeld Galleries (21E57) Apr. 15-May 11: Paintings by Alfredo Ramos Martinez.

Macbeth Gallery (11E57) To Apr. 20: Paintings by Albert P. Ryder.

Pierre Matisse (41E57) To May 4: Paintings by Matta.

Metropolitan Museum of Art (Fifth at 82) To Apr. 21: Counter Reformation Prints; Apr.: Tace of the Seventies; Swedish and Danish Decorative Arts; Egyptian Collection; European Drawings; Chinese Lovestoft.

Midtown Galleries (605 Madison at 57) To Apr. 20: Paintings by Fred Nagler.

Mich Galleries (108W57) To Apr. 28: Paintings by John Whorf.

Morton Galleries (117W57) Apr. 15-May 4: Paintings by Souyee Gee.

Museum of Modern Art (11W53) To May 19: Art of the South Seas; To June 23: Paintings by Marc Chagall; From Apr. 17: Modern China.

Museum of Non-Objective Painting (24E54) Apr.: New Loan Exhibition.

National Academy of Design (1083 Fifth at 89) Apr. 29: Annual Exhibition National Association of Women Artists.

New-Age Gallery (138W15) Apr. 15-May 4: Group Exhibition.

New Art Circle (41E57) To Apr. 26: Paintings by Lee Gatch.

Newhouse Galleries (15E57) Apr.: Old and Modern Paintings.

New York Historical Society (170 Central Park West at 77) To July 14: Audubon Watercolors.

New York Public Library (Fifth at 42) Apr.: Halliday-Thomas Collection of Early American Art.

Nierendorf Gallery (53E57) To Apr. 20: Paintings by Perle Fine; Apr. 15-27: Bronzes by Louise Nevelson.

Niveau Gallery (63E57) To May 2: Masters of Tomorrow.

Norlyst Gallery (59W56) To Apr. 20: Sculpture by Elisabeth Model.

Pasadoit Gallery (121E57) Apr. 22-May 4: Paintings by Reynold Arnould.

Pen and Brush Club (16E10) To May 3: Paintings by Charlotte K. Lermont.

Perle Galleries (32E58) Apr. 22-May 25: Modern French Paintings.

Portraits, Inc. (460 Park at 57) Apr.: Contemporary American Portraits.

Rehn Gallery (683 Fifth at 54) To Apr. 30: Paintings by John Carroll.

Riverside Museum (310 Riverside Dr.) To May 12: Silvermine Guild.

Roko Gallery (51 Greenwich) To Apr. 22: Sculpture Jewelry by Arthur King.

Paul Rosenberg and Co. (10E57) To Apr. 27: Paintings by Abraham Ratner.

Bertha Schaefer Gallery (32E57) To May 10: Flowers by Moderns.

Schaeffer Galleries (52E58) Apr.: Old Masters.

Schneider-Gabriel Galleries (69E57) Apr.: Old Masters.

Schultheis Art Galleries (15 Maiden Lane) Apr.: Old Masters.

Seirgraph Galleries (38W57) To Apr. 27: Serigraphs for Children.

E. and L. Silberman (32E57) Apr.: Old Masters.

Weyhe Gallery (794 Lexington at 61) To Apr. 24: Paintings by Joseph Gerard.

Whitney Museum (10W8) To May 19: Pioneers of Modern Art.

Wildenstein and Co. (19E04) To May 4: Gauguin Loan Exhibition.

Willard Gallery (32E57) To Apr. 20: Paintings by Vieira da Silva.

Howard Young Gallery (1E57) Apr.: Old Masters.

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Her important commissions to paint the children of the great families of the South, was climaxed by her famous group of International children in Washington, D. C., among which are "Prince Harald," son of His Royal Highness, Crown Prince Olav of Norway and Her Royal Highness, Crown Princess Martha; Kou-y, daughter of Lt.-Col. Min-Hsien Lee of the Chinese Military Mission and Mrs. Lee, as well as other United Nations youngsters.

She has also painted the children of many well known families of Palm Beach, New England and those of her native New England. Miss Shippen is available for portrait commissions through her gallery.

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A GROUP EXHIBITION OF ZOË SHIPPEN'S PASTELS OF UNITED NATION'S CHILDREN OF THE EMBASSIES OF WASHINGTON, D. C., WILL BE HELD AT THE ARTHUR U. NEWTON GALLERIES, 11 EAST 57th STREET, NEW YORK CITY, FROM APRIL 30th THROUGH MAY 11th, 1946.

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